

# THE ETUDE

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## THE ETUDE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COKE

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OCTOBER, 1915

VOL. XXXIII. No. 10

  
From the polar volcanoes of Iceland to the modern cities of Copenhagen, Christiania or Bergen, seems an infinite distance to span with bonds of common culture. Yet it is in America (if Iceland may be considered a part of this continent) that the Norse language is preserved to its greatest purity and the strongest Scandinavian characteristic is most forcefully illustrated. In all the art of these Northern countries, one feels the vigorous sturdiness, the simple piety and the clear-brained judgment of the craftsmen. How better is this epitomized than upon that desolate island so near to the top of the world. There, thousands of miles away from the home land mid fields of ice and lava surrounded by the roaring ocean, is a monument to Scandinavian sturdiness which deserves the admiration of the world. Illiteracy is less in Iceland than in the United States. The standards of morality are especially high. These strong, brave, flaxen-haired people of the far North who visited the shores of America five hundred years before the arrival of Columbus, reveal the true significance of the word Scandinavian. No modern civilized race has shown such intellectual and physical endurance amid such forbidding surroundings as have the stalwart Scandinavians in bleak Iceland.

The introduction of vigorous Scandinavian blood in America has been a most fortunate circumstance for our country. No people have brought more brawn, brains, character, initiative or sincerity of purpose to America than have the wonderful Scandinavians. From the days of Jenny Lind, Ole Bull and Christine Nilsson, America has had ever increasing cause to thank Scandinavia for its musical contributions to our national educational advances. Our common bond has been made even stronger through the works of Grieg, Gade, Svendsen, Sjögren, Sibelius, Sinding and Olsen as well as the literary masterpieces of Ibsen, Björnson and Selma Lagerlöf. Therefore in this Scandinavian issue of THE ETUDE, let us hail our friends from the Norse countries with the Scandinavian greeting which rings forth at so many festivities "Scàl Scandinavia!" Sweden, Denmark, Norway—yes, and Finland, too, because of the strong Scandinavian heritage in all Finns—we hail thee! Long life and great prosperity for Scandinavian musical art in the old world and in the new.

## Thinking in the Voice

W<sup>W</sup>hat all is written about voice teaching and vocal study very little is given forth about the one thing without which large success rarely comes—thinking in the voice. The human voice is superior to that of other creatures in that it is a medium for thought. The parrot echoes what it has heard but there is no thought; its irritating squawks. The thrush, the robin, the linnet all sing beautifully but the song, if it has a meaning at all, can be interpreted only by the mate singing on a nearby bough. Likewise, there is a beauty in the well-trained human voice apart from thought. A sweet clear soprano singing the interesting coloratura exercises of Nava, Panofka, Panzeron or even the simple Concone, is a lovely thing to hear but not until thought comes into the voice does it touch the possibilities of human greatness.

The whole vocal apparatus is floated, as it were, in one of the most wonderful divisions of the nervous system. This is particularly true of the larynx. There is a reason, then, for relaxation if it be only to let these nerves which convey the singer's thought to his voice have unhampered sway. In all but the most stolid and philistine persons, the slightest emotion is wired instantly to the voice. The lump that mysteriously rises in our throats when we are moved by grief is nothing but a nervous reflex.

Thus it is that some artists have realized how multitudes are affected by vocal intonations through the voice. Any one who ever heard the great Henry Ward Beecher knew this. His voice followed his thoughts with marvelous subtlety. Sarah Bernhardt in the last act of *L'Aiglon* tore our sympathies for the poor little eaglet although her face and body were motionless. It was the magic of Bernhardt's voice. In vaudeville, Harry Lauder, Albert Chevalier and Irene Franklin have an appealing lift which in no small measure accounts for their success. Chevalier's interpretation of *My Old Dutch* was a masterpiece in tears. Tamagno can sing Otello's tragic *Morte* through the horn of a talking-machine and we are all sent to shivering with the terror of it. Yet Tamagno has been at rest for a decade. David Bispham's *Danny Deever*, Mary Garden's *Jongleur*, Maurel's *Falstaff*, Russo's *Figaro* all show this gift in wonderful measure. Why do the vocal teachers make so little of it and prize so extravagantly about insignificant technical details.

## Lost Opportunities

  
The editor of THE ETUDE has an unpleasant memory of a youthful experience which may be turned to the profit of some readers now. As a boy he sets upon studying with the late Raphael Joseffy. Mr. Joseffy made an appointment, and the future editor of THE ETUDE, then thirteen or fourteen years of age, worked diligently for several weeks polishing up the questionable places in the Chopin B flat minor Scherzo, the inevitable *Minute Waltz* and the Schubert-Tausig *Marche Militaire*. The day for the fatal examination came around and the timid youth marched boldly right up to the door of Mr. Joseffy's studio. Once there, he could not even bring himself to knock for entrance. He would have given anything for some magic specific to straighten his backbone. In plain words he was "scared stiff." Accordingly he decided to walk around the block to get up his courage. One pilgrimage resulted in another and after five or six desperate attempts he ignominiously turned and went home.

The opportunity was gone never to return. If taken then it might have led to far more rapid progress, which came only with mature years. There are opportunities galore for most everyone on all sides, but many of them are lost because of a simple case of evaporated determination.

This instance is particularly appropriate at this time when some foolish musicians are lacking in the decision to make needed advances. They hear timid business men warning each other "to go easily" and they accordingly let opportunities slip out of their fingers into the hands of their more confident, positive, optimistic rivals. Just at this season, there is vast need for strong, earnest, active industry upon the part of all American music workers. "He who hesitates is lost."

## THE ETUDE

## Student Days with Edvard Grieg

Personal Recollections of the Great Norwegian Master by the American Piano Virtuoso Arthur Shattuck

So much has already been written about Norway's famous composer that we would seem fatuous for me to attempt to add anything new, unless it be a few souvenirs of my personal acquaintance with him. It was in 1888, while I was in Norway, that I met Grieg near Bergen, than I had this honor, which I consider as one of the precious memories of my life.

At the entrance to the grounds, long before one came within sight of the house, a small wooden sign met one's eye, announcing Edvard Grieg's desire not to be disturbed before four o'clock in the afternoon. To a few intimate friends it was also known that in an attic, on a separate wing of the villa, which could only be reached by a ladder, Grieg was working on an enormous stock of manuscripts. This sign read: "Kjære Tyr, Tag hvil De vil, men rør ikke mine Manuskripter, de ere intet for Dig og alt for mig." (Dear Thief! Take what you wish, but touch not my manuscripts—they are nothing to you and everything to me!)

## Grieg's Appearance

Grieg was a man of very small stature, and his head seemed disproportionately massive for the frail and sensitive body which sheltered it.

His health was anything but robust; in fact, the latter years of his life were associated with much suffering, one of his lungs being quite gone.

It mattered little where he happened to be, or in whose royal presence he found himself, directly he felt fatigue coming on he would rise and excuse himself to Her Majesty "This" or to Her Royal Highness "That," saying, "I must go and rest." It was always understood and considered quite proper.

However, in spite of the disadvantages of an unsound body, Grieg's mind was one of extraordinary brilliancy and his big and magnetic personality was impressive to all who came in contact with him.

Grieg was one of the most fascinating récurents I have ever had the pleasure to know. When in the right mood he would reveal by the hour in reminiscences of the famous old masters, the color and focus of everything musical and literary. One day when I had finished playing his concerto for him, he told me with animation of how it was first received by Grieg. Grieg had stopped off at Weimar on his way South to make Grieg a short visit. He was very young at that time and Grieg had already taken a prominent place in musical circles.

One of the first questions asked after a warm greeting was what Grieg had lately been writing. The latter replied that he had just completed a piano concerto, with which he had sent the week previous to his publishers in Leipzig. Leipzig was in an all enthusiasm and demanded that the manuscript be sent for without delay, that it might arrive in time for a soirée he was giving on the following evening. Impatiently, Grieg was dispatched, retaching that the printing was stopped and the score shipped on an interruption which seemed rather unreasonable and which they scarcely expected to see accomplished. However, the next day, when the concerto was all the way, and after all hope had been renounced, a messenger appeared bearing the precious parcel. It was promptly unwrapped and placed on the rack and Grieg, seating himself at the piano, surrounded by his friends, composed from first into the first movement with amazing dash and assurance, and Grieg said:

## A Wonderful Exhibition of Sight Reading

It will soon be seven years now, since I was sitting one afternoon visiting with an old mutual friend in Skodsborg, Denmark. We were expecting Grieg and his wife the next day and I was giving up my rooms to them, which had been theirs on previous occasions, and taking adjoining ones on the same corridor. In the midst of planning a little fete in honor of the much-looked-forward-to arrival, a servant entered with a telegram from Madame Grieg, which bore the sad news of her husband's sudden death. It read simply: "After short suffering, Edvard passed away peacefully this night—NINA."

It was a shock to everybody. The country was thrust into a dark gloom. When the news reached Johan Svendsen, that noble soul wept and remarked that it would be his turn next, and alas! it was. Grieg, Svendsen and Sinding have long constituted the three representative composers of Norway, in fact, of Scandinavia. Now Christian Sinding stands alone, and his country only just waking up to an appreciation of his real and great genius. Expressive, modest and retiring, he kept him from being idolized as Grieg was, but his day has at last arrived, and now all Scandinavia bows down to him.

Grieg will always be gratefully remembered by the young artists who received from him encouragement and an artistic start, of which I am proud to have come in for a generous share.

## The Modern University-Trained Composer

The old days when the university-trained composer was a pedantic individual in everlasting dread of writing consecutive fifths seem to have passed. At all events there is nothing pedantic about the following remarks of Granville Bantock, Professor of Music at the University of Birmingham, England. Speaking recently of the music course at that most widespread institution, he said:

"The candidate must produce good modern work, human work, music that expresses some phase of human feeling. A candidate who included a fugue in his composition would incur some risk of being ploughed (English for plucked). We shall not value canons that go backwards, or that play equally well with the music upside down. We want to produce musicians who will emulate Sibelius, Grieg, Strauss and Debussy, whom I regard as being the best orchestral writers now living."

This iconoclastic professor of music, who is one of the foremost of English composers now living, suffered the usual neglect at the beginning of his career, but apparently it did not cause him to bitterness and disappointment. He has often felt when his works were ignored. Granville Bantock says he composes to please himself: "The impulse to create is upon me, and I write to gratify myself. When I have written my work I have done with it. I do not want to hear it. What I do desire is to begin by writing something else."

The first hymn mentioned in the annals of Christianity, says Grove's Dictionary, is thus sung by our Lord, and the Apostles, immediately after the institution of the Holy Communion. There is some ground for believing that this may have been the series of the Psalms called Hallel (xxiii to xxviii of the Authorized Version). This was used in the Second Temple, at all great festivals, and consequently at that of the Passover.



A NORWEGIAN PEASANT WEDDING.

Work of the hands of the Scandinavian peasants has to do with the wedding festivities. Two of Grieg's best-known compositions were based upon this interesting ceremony. These are the Norwegian Bridal Procession and the Wedding Day March of Sidenmann. This interesting picture was secured through the kind offices of Mr. Arthur Shattuck, the gifted American pianist, who has toured the Scandinavian countries repeatedly.

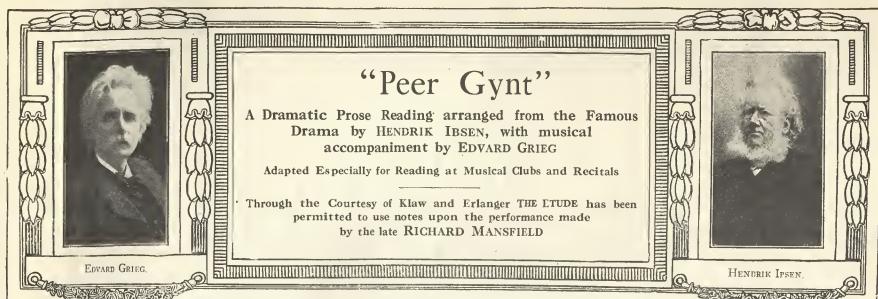
## THE ETUDE

## "Peer Gynt"

A Dramatic Prose Reading arranged from the Famous Drama by HENDRIK IBSEN, with musical accompaniment by EDWARD GRIEG

Adapted Especially for Reading at Musical Clubs and Recitals

Through the Courtesy of Klaw and Erlanger THE ETUDE has been permitted to use notes upon the performance made by the late RICHARD MANSFIELD



HENDRIK IBSEN.

I  
Introduction

In *Peer Gynt* we find the most famous musical production of Scandinavia, as well as its most famous literary masterpiece. Its presentation on the stage calls for fifty-two speaking parts and a large number of other actors, as well as scenic settings of a highly elaborate and costly character; therefore few opportunities to view the play may be had in the theatre.

The drama was written in 1867, while Ibsen was upon a voluntary artistic exile in Italy. It was not produced until many years later, when it was given at Christiania in February, 1876, with great success, ran all the scenes and costumes were destroyed by fire and the play was not revived until 1892. It was next acted in Paris without scenery in 1896 and in Vienna in 1902. Its first performance in English took place in Chicago, at the Grand Opera House, October 29, 1906, with the renowned actor, Richard Mansfield, in the title rôle.

During his lifetime Ibsen had great difficulty in disclaiming a deliberate intention to satirize Norwegian character in *Peer Gynt*. Notwithstanding the author's protests it is still believed that he hoped to employ this play as a means for reforming certain traits which were thought to be keeping Norway back. Henrik Jaeger, the noted Norwegian writer, saw in *Peer Gynt* "a visionary who goes about dreaming with his eyes open," while to Richard Mansfield *Peer Gynt* was a hero who transformed him. "Peer Gynt is Every Man." In similar vein George Bernard Shaw said: "Peer Gynt is everybody's hero. He has in the same effect the imagination that Hamlet, Faust and Mozart's *Don Juan* have."

But one must study the work itself to discover how it towers to the height of Shakespeare in parts and again foreshadows the mysticism of Materlinck as well as the farcical materialism of George Bernard Shaw. Mansfield found the performance of *Peer Gynt* a huge intellectual and physical strain, and that after he had played many of the greatest Shakespearean roles. He wrote regarding it: "I cannot act *Peer Gynt* one other time. It takes one's life blood, this *Peer Gynt*. I drag a sapid of earth for my grave every time I play the part."

It was natural that Edvard Grieg, the greatest of Scandinavian musicians, should have been requisitioned to prepare the music for the greatest Scandinavian drama. Strangely enough, both Grieg and Ibsen were partly of Scotch origin. Ibsen in a letter indicated very definitely the kind of music he wanted, even suggesting that American, French and German melodies be employed in Act IV, which pictures *Peer Gynt's* gadding about the world. He also insisted that the royalty of 400 *Speckstokke* be divided between Ingrid, the daughter of a rich neighbor, Peer's rival, Mad Moens, who has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"Shame and shame! I spit upon you;  
Such a worthless soi as that.  
Such a brawler, such a sodden  
Drum-sponge-to have beaten you."

Again Ása sees that her son has been lying, and she refuses to be quieted, telling Peer that he has thrown away his chance by failing to accept in marriage Ingrid, the daughter of a rich neighbor. Peer's rival, Mad Moens, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"I will be king, I will be EMPEROR!"

Ása scowls scornfully:

"Oh, God comfort me, he's losing  
All the title he ever had."

Peer then threatens to go to Ingrid's house and break

[Footnote] Note.—The English version of the drama of *Peer Gynt*, in the excellent translation of William Archer, published by Charles Scribner's Sons, occupies two hundred and seventy-eight pages. It must, therefore, be clear to the reader that the work is a long one. Through the entire story and all of the most dramatic episodes, the text has been greatly cutlized. A dramatic reading of the whole work is not possible, but the scenes and incidents of the play are invited and the context continually broken by philosophical dissertations as in the second half of Goethe's *Faust*. The scenes are numbered and the scenes and acts are made from beginning to end. The vast labor demanded in the presentation of this masterpiece was believed to have been well repaid by the success of the production.

In the following the introduction is to be read as a part of the program. The name and the names of the musical numbers set in italics-type may be copied for a printed program if desired.

II  
Music.

Morning Mood (Morgensomming) From the First Peer Gynt Suite, Opus 46, No. 1  
EDWARD GRIEG

This is arranged as a piano solo, but may be obtained for piano duet, in which form it is most attractive. It is used here as a kind of overture to the reading.

III  
Peer and the Reindeer

It is midsummer, and the day is burning hot. Peer Gynt, strong and active and twenty, with his frail, little mother, Ása, comes through the woods to the roadway which leads by their hillside farm. A refreshing stream rushes down from the white-helmeted mountain tops and gurgles through the wheel of the old mill on the other side of the road. Peer is holding forth to his mother about a wonderful reindeer he has just killed, but Ása, knowing the flighty, whimsical character of her boy, charges him with lying. Peer tries to console her, saying:

"Darling pretty little mother, you are right  
In every word—don't be cross, be happy."

But Peer is off again with another lie in a moment. This time he tells her that Astak, the Blacksmith, has beaten him. In shame and rage at his defeat she replies:

"Shame and shame! I spit upon you;  
Such a worthless soi as that.  
Such a brawler, such a sodden  
Drum-sponge-to have beaten you."

Again Ása sees that her son has been lying, and she refuses to be quieted, telling Peer that he has thrown away his chance by failing to accept in marriage Ingrid, the daughter of a rich neighbor. Peer's rival, Mad Moens, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"I will be king, I will be EMPEROR!"

Ása scowls scornfully:

"Oh, God comfort me, he's losing  
All the title he ever had."

Peer then threatens to go to Ingrid's house and break

up the wedding. Ása tells him that if he does she will follow and prevent him. Peer laughs at her and, taking the frail old woman in his arms, he wades across the swift mill stream and perches her upon the mill house roof, so that she cannot escape. Then he goes out with the exasperating shout:

"Well, good-bye, mother dear;  
Patience, I'll be back ere long.  
Careful now, don't kick and sprawl."

IV  
Peer at the Wedding

Peer quickly makes his way to the beautiful Norwegian farm of Ingrid's father. He finds everything in readiness for the wedding festivities. The master-cook is strutting about and the coquards are running hither and thither from building to building. Peer Gynt lies upon his back, looking up to the clouds while he builds castles in his fancy. This, then, is the day dream of the wild Peer Gynt, as he apostrophizes himself:

"Peer Gynt, he rides first and many follow him.  
His steed is gold-shod and crested with silver;  
Himself, he has gauntlets and sabre and scabbard.  
His cloak, it is long and the lining is silk.  
Full brave is the company riding behind him.  
None of them, though, sits on his charger so stoutly  
as Peer Gynt."

All the world hails him as *Kaiser Peer Gynt*. His steed is gold-shod and crested with silver. Himself, he has gauntlets and sabre and scabbard. His cloak, it is long and the lining is silk. Full brave is the company riding behind him. When they see Peer Gynt approaching, *Hail Peer Gynt!*

But his dream of empire is shortly brought to ridicule when the villagers begin to fear him as a tramp. The drinking comedies and Peer Gynt is the laughing stock. All the maidens scorn to dance with him. Peer Gynt is in distress, but not less than the bridegroom, who has discovered that Ingrid has locked herself in her room, perhaps as a joke but more likely to avoid an unwanted marriage.

A country couple arrives with their pretty daughter, and Peer Gynt begins to make love to her. She tells him her name is Solvieg, but she refuses to dance with Peer Gynt when she finds that Peer has been drinking. He tries to scare her by playing upon her innocent but superstitious peasant mind. He says:

"I can turn myself into a troll.  
I'll come in my fairy form to your bedside at midnight  
If you should hear some one hissing and spitting,  
You mustn't imagine it's only the cat.  
It is me, lass, I'll drain your blood in a cup,  
And your little sister, I'll eat her up."

Mad Moens comes in filled with despair. He can't get his bride Ingrid to unlock the door. Peer has always thought that Ingrid loved him and now, believing that Solvieg has rejected him, he turns his thoughts toward Ingrid.

Asak, the Smith, enters with a crowd of drunken youths and makes ready to thrash Peer. In the excite-





## THE ETUDE

LUND, SIGNE. Norwegian writer of piano pieces.

MALLING, OTTO V. Born Copenhagen, 1848. Noted contemporary composer.

MANKELL, G. Distinguished Swedish organist and composer.

MELLERSTEDT, ERIK. Finnish song writer.

MERIKANTO, O. Born Helsinki, 1883. Composer of Finnish music that is very popular, but according to Grove "very shallow."

METSÄKOSKI, HAAKON YXÖ. Born Helsinki, Finland, 1850. Noted pianist.

MIELKE, ERNST. Promising Finnish composer who died in 1922 aged 31.

MØLLING, KARL. Contemporary Norwegian composer.

NUFVESEN, EDMUND. Born Christiania, Norway, 1842; died New York, 1888. Noted pianist and teacher. Composed songs well known outside for the piano.

NUSSER, CARL. Finnish composer and pianist. He has written orchestral works in symphonic form, very modern in style, but nevertheless, flavored strongly with Dulevian characteristics.

NUSSON, CHRISTINE. Born near West, Sweden, 1843. Composed 1200 songs. Was especially noted as *Mesquerite in Faust*.

NUSSER, ERICA LIL. Born Kangsveier, Norway, 1845. Composer of numerous songs, including "Kjell, Kjell, Kjell, Tolteien and others. She toured Europe very successfully and was professor of piano at the Copenhagen Conservatory.

NUSSER (NUSSER-SALOMON), HENRIETTE. Born Gothenburg, Sweden. Distinguished singer, studied at the time a rival of Jenny Lind, in Stockholm, Chorus and Garcia.

NORDGOEL, J. Died 1848. Swedish composer.

NORNUKET, JOHAN G. Born Venernes, Sweden, 1840.

NORNBORG, RUD. 1842-66. "Father of Norwegian modern music." Exercised a great influence on Grieg. Composed the *Peer Gynt*.

NORMAN, LUDVIG. Born Stockholm, 1831. Died 1884. Noted conductor. Married Wilma Neuma.

OHLSTROM, J. Died 1835. Swedish organist, composer and author.

OLSSON, O. Born Hammerfest, Norway 1856. Distinguished composer, teacher and conductor. His works include operas, piano pieces, songs, etc. One of the officers of the Christiania Musical Union.

OSALO BJORNSSON. Ingolfsen, 1830. Famous Norwegian singer.

PÄRUS, E. Born Hamberg, 1810; died Delsingor, 1811. A German resident in Finland who did much to revive national music. Composed the famous national songs "Viljan" and "Fest Læs" (Our Country) and "Søren Røts" (Finland's Song), which "every Finn knows and sings."

PALMQUIST, SELIM. Born 1878. Contemporary Norwegian composer.

PARLIER, BRUNO. Würthel, Contemporary Swedish composer at present in Stockholm.

ME PUU, JEAN. 1773-1822. Composer of the Swedish national songs.

RASMUSSEN, P. E. 1776-1800. Composer of national Danish songs.

REINHOLD, J. A. 1808-83. Famous organist of Frederiksberg, Copenhagen, Norway. Conducted several male choir societies.

Composed some notable four-part choruses of Norwegian folk songs.

ROSENFIELD, LEOPOLD. Born Copenhagen, 1850. Noted Danish composer, singing teacher, music critic and editor of musical journals.

RUBENSON, ALBERT. Noted Swedish violinist, critic and conductor. At one time director of the Stockholm Conservatory.

RØRER, CORNELIUS. Born Copenhagen, 1833. Noted pianist and composer. Paul of List. Became Macbeth's successor in the Conservatory.

SANDY, HERMANN. Born near Copenhagen, 1881. Noted cellist and composer.

SCHIØLE, J. CHRISTIAN. Born Christiansund, Norway, 1850. Distinguished composer, critic and writer on musical subjects.

SCHEFFER, LUDWIG. Born Aarhus, Jutland, Denmark, 1850; died 1909. Noted pianist and composer. Wrote many popular piano pieces, concertos, operas, etc.

SELMER, JOHAN. Born Christiansand, Norway, 1844; died 1911. Composed many songs and other pieces of national music, choruses, songs, etc. One of the conductors of the Christiansand Musical Union.

SHEPPARD, J. B. Born Copenhagen, Finland, 1865.

One of the most eminent composers of the day. Wrote the first Finnish opera, *Torissa olla iisip*, 1891. Has composed many songs, choruses, etc.

SINDING, CHRISTIAN. Born Kongsvinger, Norway, 1866. Distinguished organist, conductor, teacher and composer.

SINDING, CHRISTIAN. Born Copenhagen, 1866. Distinguished organist, conductor, teacher and composer.

SØRENSEN, J. G. EMIL. Born Stockholm, Sweden, 1853.

Noted organist and composer.

SØRENSEN, J. G. THOMAS. Born Stockholm, Sweden, 1845. Popular song composer.

SØDERMAN, AUGUST J. Stockholm, Sweden, 1832-76. Noted pianist and composer. Wrote many pieces for voices and orchestra, operettas, orchestral pieces, etc.

STENHAMMER, WILHELM. Born Stockholm, 1871. Contemporary Swedish pianist and composer.

STENSTEDT, JOHAN S. Born Christiansand, Norway, 1840; died 1911. Distinguished violinist. His compositions include many songs and other pieces of national music.

STENSTEDT, JOHAN S. Born Christiansand, Norway, 1840; died 1888. Noted pianist.

TØRNEDAL, BERNTA. Fyrisdal, Norway. Born 1873.

Died 1915. Distinguished Norwegian pianist, educator and writer. Taught at the N. E. Conservatory.

Died 1915. Married Thomas Tapper, the American musical educator.

TRÆNCHÆR, ADOLE. Noted Norwegian composer of piano pieces.

TELEFSEN, THOMAS D. A. Born Trondhjem, Norway, 1823; died 1874. Famous pianist, pupil of Chopin. Taught in Paris; composed concertos and other piano music.

pieces for violin, etc.

THIRMAN, WALDEMAR. Born Christiansand, 1790; died 1855. Violinist, conductor and composer. Did much to awaken an interest in chamber music; composed some national airs, etc.

TOPF, ALFRED. Born Copenhagen, 1865. Composer of an opera, songs, etc.

UDDE, M. A. Trondhjem, Norway, 1820-89. Composer and singer, and a pianist. His works include the first Norwegian opera, *Freidkula*.

VÆRTNER, CARL. Born of German parents, Christiansand, 1841-1911. Prominent composer.

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## The Use of Finger Exercises in the Early Grades

By Herbert William Reed

No intelligent teacher doubts the value of the finger exercise when judiciously chosen, properly administered, and faithfully practiced. To use many or few is the problem. Some teachers through lack of training will endeavor to get along without any. The conservatory graduate, having experienced the use of a multitude of technical exercises in the higher grades, will likely impose too many upon her little pupils. Either system will probably be a failure; the pupil either quickly reaching the end of her progress, or else contracting a dislike for all music practice. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible, it would be well to watch and increase their interest. The wise teacher will not raise the question, "How many exercises must I use?" but rather, "How few can I get along with?"

Concerning the staccato work, most pupils will fail to cultivate a good staccato touch without particular attention to the teacher. The Mason Exercises along this line are very good. "Pull" and "push" chords and the manner of their rendition should be taught early. Also many places will be found for the use of the down- and up-arm movements. The principles of shading and phrasing must be explained, and all legato and staccato signs adhered to. With this amount of training the little musician will be carried well into the third grade before more serious study is needed to meet the technical demands of the grades following.

## Foundations in Touch for the Beginner

By Mary Calvert

In many of our large cities the foundations of great skyscrapers are laid by separate corporations, who do nothing but dig great sockets in the ground and fill them so securely with concrete and steel that the huge structure can be locked to the earth in the most secure manner known. The importance of laying an unshakable foundation in touch with the beginner is so vital that the teacher should make a separate study of this important branch.

A pupil comes to the teacher for the first lesson. She has had no previous instruction. The teacher directs her to place the five fingers of her right hand the fingers are laid upon the keys flat, with the hand sloping toward the fifth finger and the wrist turned slightly inward. Experience proves that it is necessary to curve the fingers, owing to the lack of proper training to the fingers, and to the uneven lengths.

## Ferdinand Hiller's Tribute to Robert Schumann

The following panegyric on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly before his death:

"He did well, with a golden sceptre over a splendid world of tones, and when didst thou, in the midst of dreams and sorrows, her protecting hand from the distance; and when didst thou, in death, turn thyself to the Angel of Death had pity on thee, to help it again toward freedom and light, in thy last hours thy glance met hers; and reading the love in her eyes, thy weary spirit fled."

## THE ETUDE

**A Blossom Time in Pianoforte Literature**  
From an Interview with the Distinguished Australian Pianist and Composer  
**PERCY GRAINGER**

The First Section of this Interview appeared in the September issue under the title "Modernism in Pianoforte Study".

right, left' devices. Albeniz seems to me to give us a volume of sonority, a dashing intensity and glowing brilliancy that have been lacking in composers for the piano since Liszt and Balakirew, and without which we should be very much the poorer. At other times the vibrating gloom of his music suggests old Spanish pictures. But in all his phases he appears to me a real genius, occupying a wholly unique and precious niche amongst the greatest pianistic composers of all time.

#### A Notable Concerto

"Frederick Delius' *Pianoforte Concerto* in C Minor is to my mind the most important, the most deeply musical and emotionally significant concerto produced for several decades. This is not merely a fine pianistic concerto, but apart from all that a glowing representative work by one of the greatest creators of all time. To many keen observers of modern compositional developments the great Frederick Delius seems to tower above all others. His compositions are full of the irresistible emotional power, passion and intensity of his creations. A wizard in orchestration, a harmonist second to none, it is the soulful soul behind all his other marvelous qualities that marks him out as a genius among geniuses, and makes him so particularly touching and endearing, and accounts for the unique position among modern composers held by Delius in England, Germany, Holland and elsewhere, and the extraordinary international vogue of such complex creations as *Brig Fair*, *Paris, Dance Rhapsody*, *Street Chorus*, *Appalachia*, *Mass of Life*, *On Hearing the First Cuckoo in Spring*, etc.

"His polyphony is marvelous and has an indescribable Bach-like quality that is no less noticeable in his emotional make-up, and in the non-effect-seeking sincerity and depth of his whole being and utterance. His artistic soul is akin to great cosmic men such as Bach, Wagner, Goethe, Walt Whitman, Milton; he is most at home in great broad lines, and his work glows with a great loveliness, almost religious, in its all-embracing and cosmic breadth."

#### Selecting the Pupil's Music

By Stillman Taylor

Let the teacher be first governed by his own taste and choose only music which meets with his unqualified approval. If this is followed it will avoid the pernicious practice of giving the pupil a piece with which the teacher himself is not intimately acquainted. One important consideration lies in the making out an adequate list of teaching pieces and first learning them before attempting to teach them. By choosing only music which we really appreciate, our enthusiasm is kept at high tide and this with our musical ideals pass on to our pupils.

No teacher can afford to be narrow-minded or prejudiced, but should esteem the works of all composers; and make use of the old and find much that is interesting and instructive.

In order that the steady progress of the pupil may be kept ever in mind, however, every piece should be graded and selected with some definite requirements; some technical need, develop the intellect or furnish recreation. Young pupils should not be expected to have the ability to concentrate for long upon lengthy pieces, and if a certain piece is not found fully to satisfy his present needs, it should be left to his mind to some extent, and thus gets translated into ordinary music. It may be of interest to add that I was told by a psychic of great powers that Wagner was particularly receptive in this way, and hence his music was "richer" than that of any of his predecessors, especially those of his time, which seem to touch so graphically the great forces of Nature.

I have said there is more in music than "meets the eye," and hinted later on that philosophers of long-ago knew this to be so; and yet until quite recently science was blind to the fact that in those philosophers there was also something more than "meets the eye"—in fact, there was a tendency in many scientists to regard certain of these ancient philosophers as simpletons. I have, however, at the same time, thus manifesting a logic which is outside of a strange order. This, however, is now failing out of fashion, and, as science becomes less and less material, we may not be wholly unscientific in quoting the following extract from "Isis Unveiled": "From the remotest ages the philosophers have maintained the singular power of music over certain diseases, especially of the nervous class. Kircher recommended it, having experienced its good effects on himself, and he gives an elaborate description of the instrument he employed. It was

#### Some Occult Aspects of Music

By Cyril Scott

Through my somewhat long-extended study of Mysticism, Theosophy, and Occultism, I have come to learn that there is a great deal more in music than at first "meets the eye," or, better said, "meets the ear," and that there is a music to be heard on higher planes by a certain training of latent faculties in all people, which is of ravishing beauty. Among my friends are to be found such people—in fact, who have learned the science of opening both their psychic eyes and ears as one of their chief methods of life—but perhaps of greater interest to the lay mind than the strange faculties of occultists and such-like people (deemed so fanatic to the many) will prove the experience of a gentleman I came across in Switzerland, who had no interest in Theosophy whatever, yet, in spite of this, had evidently the music of which I have spoken. He was alone and in a place where anything in the way of ordinary material music, so to speak, was an impossibility. The man, however, who could play an instrument of any sort, nor was he near any hall where the sounds of orchestral or other music could possibly reach him. And yet for the space of about ten minutes he heard a music of such overwhelming and celestial loveliness that, to use his own words, he "nearly went down on his knees in reverence and ecstasy."

And I have no reason whatever to suppose this gentleman was in any shape or corner a highly developed personage of having an over-impressional or not entirely balanced mind. Indeed, he possessed the rather sceptical brain of the scientist who is not content with the experiences of others in order to awaken belief of any sort, but needs must first experience questionable things himself. Even so, after hearing this "super-earthly" music, he offers no explanation, and merely remarks: "Such are the facts, but I can't account for them."

#### Musical Receptivity

Of course, the question at once arises in the minds of many: Given that this old gentleman was sincere, and mentally quite sound, was the music of which he speaks *subjective* or *objective*? And to those who have not made a study of the hidden forces of Nature, the question strikes them as the most likely.

Man's natural tour to his own capacities than the hearing of the spiritual music, however, is the color phenomena of all musical sounds. There are quite a number of ordinary music-lovers, who may be quite ignorant of certain keys they always imagine certain colors.

At one time I regarded this association as having a rational basis, and was inclined to pooh-pooh the whole thing as idle fancy; but later on I came to see that it was a very elementary form of clairvoyance. Now, as a matter of fact, every piece of music produces not color, but form, in the mental space around and interpreting it, and he or she who has developed the latent power of clairvoyance, is able to get sensitive to the highly ultra-refined matter of color, and this color, varying in grandeur according to the merit of the piece of music in question. Every musical composition has, in fact, an effect on the mental space for a considerable distance around the place where it is being executed, and this effect lasts even after the performance is finished. Furthermore, it has an effect on the mental bodies of those who hear it, and that radius, whether they know it or not, and the length of the music, the latter the effect, of course. In conclusion, one may say that music plays a far greater part in life than Nature, than both musicians and laymen realize, and therefore "the magic of music" is not a mere poetic and laudatory phrase, but evidently a fact, which one day, when Humanity is more highly evolved, it will perceive of its own accord.—*The Musical Record (London)*.

#### How Liszt Encouraged Saint-Saëns

"I first saw Liszt in Paris in 1854," Saint-Saëns has said, "and I was then a young fellow of eighteen. I probably heard him at the house of my teacher, Siegler, and the impression was so powerful that I at once completely changed my style of playing. About two years later I saw him again in Paris, played to him my first *Concerto* and my first Mass, and he gave me priceless advice. 'Tell me if I'm not in Germany,' said he. 'I'm not in Germany in my art, but I'm at a critical moment of my career. I had been working a long time at my *Saint-Saëns et Delibes*, and I had much encouragement from those about me. I began to doubt, felt exhausted, and was determined finally to burn my *opus*.' Then Liszt entered into the breach. He wouldn't hear of my giving up the opera, encouraged me, and said: 'Finish your opera and I undertake to get it performed.' And that is how *Saint-Saëns et Delibes* was first given on German soil, at Weimar."



#### Scandinavian Musical Activities in the United States

By Aubertine Woodward Moore

WARY that far-seeing statesman, Gustavus Adolphus of Sweden, conceived, in the year 1624, the magnificent project of planting in the New World a colony in which the inalienable rights of humanity might be enjoyed by all, he was paving the way for our own free conditions, as well as for the present day vigorous music life among our Scandinavian settlers. War delayed the fulfillment of the noble enterprise which he regarded as "the jewel of his kingdom," but it was brought to a glorious fulfillment after his death by his faithful friend and Prime Minister, Axel Oxenstierna, who as guardian of his royal master's young daughter, Queen Christina, sent out, in her name, the first American expedition which reached the shores of the Delaware early in 1638. In less than a score of years those from Sweden were in active operation in the vicinity, friendly relations had been formed with the Indians and the Dutch, who at first regarded the Swedes and their accompanying Finns as intruders, had been pacified.

Each colony brought its ministers of the Gospel, and churches were speedily established of the Lutheran faith, the State Church of Sweden. Music forming an essential part of their worship was ardently cultivated under the guidance of the clergy, who were also the people's school masters. Long after official relations had ceased with Sweden, the settlers retained a paternal interest in the religious musical and general education of its children in the far-off land. Among the instruction books freely donated to the colonies by the Crown, were many hymn books containing the best chorales in use. As late as 1712 there was a donation of 360 Swedish hymn books.

In the course of time, certain Swedish Lutheran congregations were established with parishes of the Church of England, and these, in time, became Episcopalian churches. Others united with Dutch, Lithuanians, and others became members of Moravian and other communities. At Bethlehem a boarding school for girls, an educational institution much in vogue during the latter part of the eighteenth century and early nineteenth, where musical instruction held a prominent place, and profound respect was taught for the divine art, there were Swedish as well as Moravian teachers.

#### Some Nineteenth Century Artists

Little was known of the music of Norway, in the United States, until 1843, the year Ole Bull made his initial appearance here. The genius of this interesting man for violin, even exceeding his genius for his beloved violin, he was not slow in introducing here the spirit of Norway in song and story. During his many visits to our shores, which he continued to make until the last year of his life, he familiarized concert-goers with the Norwegian melodies, which he played singly and interspersed with his own compositions.

The impression his music created in the minds of those who knew him, especially in the early years of his appearances here, is expressed by numerous writers of prose and verse. Upon hearing of Ole Bull's death, Longfellow said in a letter to a friend: "It seems scarcely possible that I shall see that radiant face no more."

Some years after the death of Ole Bull, which occurred at his home in Norway, Lyse, August 11, 1880, his son Alexander, an excellent violinist who well understood the music his father had taught him to love, was paving the way for our own free conditions, as well as for the present day vigorous music life among our Scandinavian settlers. The sons and daughters of Norway, and their children, drove miles, often over rough roads, to hear the son of Ole Bull play the melodies associated in their memories with Ole Bull, on the violin with which Ole Bull had scored his early success, and abroad, a superb Josef Guarnerius del Gesu, labeled 1742.

The second famous Scandinavian artist to visit the United States was Jenny Lind, the Swedish Nightingale, who toured this country from 1850 to 1852, returning to Europe shortly after her marriage with Otto Goldschmidt, in Boston, February 5, 1852. "There will not be born in a whole century another being as gifted as she," was the unanimous verdict of her, and certainly she gave Americans ample evidence of her quality by her highly endowed and finely developed personality. She came heralded by the sensational advertising of her manager P. T. Barnum who, prince of humbugs though he may have been, appreciated her true worth and treated her as became it. The multitude who had been led by curiosity to attend her concerts became absolutely under the spell of the peculiar charm of her pure, beautiful singing.

#### Jenny Lind and Some Others

Jenny Lind was to the Swedish people everywhere what Ole Bull was to his fellow countrymen, the inspirer of great achievement. Faithful as were her interpretations of her chosen masterpieces of opera, oratorio and art song, the rapture of her music was most widely felt here through her ballad singing. In graceful waves of song, she was won freely to pour out her highly poetical, vigorously rugged and exquisitely polished art, so skillfully introducing large numbers of them to our concert audience.

Christine Nilsson, the brilliant Swedish soprano, charmed the American public during several seasons, beginning in 1870, in such roles as *Marguerite*, *Mignon*, *Ophelia*, *Elsa* and *Lucia*. She also delighted in presenting concert-goers with songs of the North, which she had learned to cherish as a child at home. She and Jenny Lind had been decorated by the Crown of Sweden, and Stigrid Arnoldson, who came here from Stockholm in 1884 and attained considerable popularity as a singer.

With the first important German opera company that reached us, in 1862, came Bertha Johansen, daughter of a Danish clergyman of distinction, in Copenhagen, a gifted woman who had conquered many obstacles before she could take her place on the operatic and concert stage. She had spared no pains to reach the heights at which she attained. She made a peculiarly strong impression, especially in *Beethoven's opera* of that name. She was a rare interpreter of German song as well as of German opera, and although she did not specialize in Scandinavian music, both her presence and her song had a strong Northern flavor.

The Wagnerian soprano, Olive Fremstad, honored as Brünnhilde, Kundry, Isolde and in other noted roles,

was born in Stockholm of a Swedish mother and a Norwegian father. She studied in Germany and there met with her first artistic successes. Nevertheless, as she has passed the greatest part of her life in America, she desires to give expression in song to the Americanism that is within her.

A young Swedish singer, who has recently come to the front, is Marie Sundelin from Värmland, and for some time past a resident of Boston. She has sung with the Boston, St. Louis, Minneapolis and other symphony orchestras, with the Chicago Apollo Club, etc. She was the singing soprano of the Swedish Singers' Festival at San Francisco, June 15-25, the present year. Her beautiful voice, intelligent and sympathetic interpretation, vocal skill and charming stage presence are much appreciated.

Gustaf Holmquist, the Chicago Swedish basso, has won high regard for his musically singing. The voice of Jenny Norell, Swedish soprano, has been heard with distinction at the Metropolitan Opera House and elsewhere. The Swedish violinist, the Swedish contralto, has met with high favor here. The Norwegian pianist and composer Signe Lund, from Norway, has received much attention with her work. Coming from Sweden and settling in Chicago as vocal teacher and coach, and in 1887 as vocal artist and coach, Rauna Limé continues to meet with the success as vocal artist she enjoyed abroad.

From 1871 to 1898, Asger Hamerich from Copenhagen, conductor, composer, and teacher, wearing a decorative sword from the King of Denmark, was director of the Royal Conservatory. August Hyllested, a successful teacher of the piano in the Chicago Musical College from 1886 to 1891, and brilliant pianist, was also a Dane, one Norwegian parent and was born in Stockholm. Living and teaching for many years in New York was Edmund Neupert, a brilliant pianist, among whose compositions are admirable piano arrangements of Norwegian folk music. The eminent conductor of the Kansas City Philharmonic Orchestra, Carl Biichi, is a Dane, and is noted as a musical composer, as well as an interpreter. Among many other valuable workers in the field music may be mentioned Mrs. Anna Smith Behrens, soprano, and Mrs. Valborg Hennig Stub, mezzo soprano, both from Norway and no longer living. Hermann Sandby, one of the most noted of Danish composers, is the solo cellist of the famous Philadelphia Orchestra. Olaf Jensen, the gifted Danish pianist, and his wife Mme. Jensen, a well known Norwegian soprano, are likewise residents of Philadelphia.

#### Certain Musical Organizations

Based on their church choir activities, the Scandinavians in the United States early started singing societies, bands and orchestras. These led to the inauguration of musical festivals and competitive meets from the Atlantic to the Pacific Coasts wherever Norwegians, Danes, Swedes and Finns had settled. Philadelphia held the first of these festivals, in 1887, in the Old Swedish Church, and it was the result of a movement set afoot in 1885 by the Philadelphia "Scandinavian Quartet Club." This initial festival, in which 123 singers, representing eight societies from Philadelphia, New York, Boston, Brooklyn, Perth Amboy,





time of the Franco-Prussian war he was unfortunate in receiving an excellent offer to become conductor of one of the great German orchestras, only to find that the orchestra was forced to discontinue in consequence of the war.

In the meantime he had been composing steadily and gave his Gewandhaus concert (1870). Svendsen next visited America for musical purposes however, but principally to renew his acquaintance with American lady he had met in Paris and whom he subsequently married. Returning to Germany he joined Wagner and formed a firm friendship with the great German composer. Svendsen indeed was in thorough sympathy with Wagner and his followers especially Franz Liszt, and this may account for the fact that all of the Scandinavian composers of note he probably should be least known in the Scandinavian atmosphere.

In 1872 he became conductor of the Christiania Musical Association with which he was associated for most of the better part of his later life, although he often toured far from his native city. In 1874 the Norwegian Government recognised his genius and accorded him sufficient support to enable him to go on with his composition. It also enabled him to travel abroad in quest of new inspiration and new ideas. Leipzig, Munich, Vienna, Paris and London were all visited and the effect upon Svendsen's output was most notable. The position of court conductor to Copenhagen was offered to Svendsen in 1883. He died in Copenhagen June 14, 1911.

Grieg and Svendsen represent two quite opposite manifestations of Scandinavian musical genius. Svendsen was a born cosmopolitan, cosmopolitan in all his works, while Grieg sought to find his folk music and worked together in many fields of musical activity.

Of Svendsen's best known works his symphony introduction to *Sigurd Slembe*, his concertos for violin and for cello, his symphony in D and his chamber music compositions all deserve the serious attention of musical historians. His *Rhapsodie Norvegienne*, the *Romance*, Opus 26 (for violin), as well as his *Winter*, and his *Polonaise*, Opus 12, are also well known.

#### Johan Gustav Sjögren

Johan Gustav Sjögren (pronounced Shogren) was born at Stockholm, Sweden, June 6th, 1853. Many critics class him as the greatest of the Swedish composers of modern times. He has employed folk material in his works, but they are not so representative on that account as are the works of Grieg. His early studies course between the people of Sweden and those of Finland naturally resulted in making the Finns a strong, Scandinavian in type. In 1721 Peter the Great attached part of Finland to the Russian Empire and in 1809 Finland became a part of the land of the Czar. Nevertheless, the Scandinavian feeling expressed in Finnish nationalism is still said to be very strong.

Property held by the Scandinavians, particularly under Russian rule, was from the standpoint of population, about one-half the size of New York City. Yet the meeting of Russian and Scandinavian cultures has produced works of large and deserved merit. Education and progress, often under huge difficulties, has marked the recent history of Finland although the country was established in the country of a thousand lakes very shortly after the first Puritan pilgrimages to America.



CHRISTIAN SINDING.

activities to Stockholm, where he is an organist of the Johannes-kyrka. He is not famed for compositions in concert form but rather for pieces of high artistic finish and exquisite content. The best known of these are *Auf der Wunderschen*, Opus 15 (two books) *Fantasiestücke* (six numbers) *Erotica* and *Humoresque*.

#### Jean Sibelius

When St. Eric, King of Sweden, subdued Finland in the middle of the twelfth century, his first move was to send the Bishop of Uppsala to preach Christianity to the pagans that then inhabited the rugged Finland country and marshes and lakes. For over five centuries Finland remained a province of Sweden. The intercourse between the people of Sweden and those of Finland naturally resulted in making the Finns a strong, Scandinavian in type. In 1721 Peter the Great attached part of Finland to the Russian Empire and in 1809 Finland became a part of the land of the Czar. Nevertheless, the Scandinavian feeling expressed in Finnish nationalism is still said to be very strong.

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Understanding these significant facts about Finland, the personality of Sibelius becomes ever more interesting to his admirers.

Jean Sibelius was born on December 8, 1865, at Tavastehus, a tiny city in southwest Finland. As in the case of Schumann, Handel, and others, he was first exposed to the law. However, he became a pupil of Wegelin at the Helsingfors Conservatory. After graduation he went to Berlin where he studied with Becker, and then to Vienna where he came under the instruction of the noted master Goldmark. He also had instruction from Fuchs and Bargil. His genius was so obvious that the Finnish legislature granted him a substantial stipend to enable him to continue his work. Returning to Helsingfors in 1888, he assumed control of the rapidly growing conservatorium.

Fortunately he has been enabled to continue his work at composition so that in middle life he is already recognized as a master. While his first works have evidence of his German training it must be remembered that even under so great an authority as Goldmark, he was found a sturdy pupil, anxious to follow paths of his own finding. His later works are marked not only by the folk-music of his native land but by that wonderful blending of the mysticism of the

East and the dynamic power of the West which characterizes his race. Although Finland is commonly referred to as a Scandinavian country, the folk songs of Finland have comparatively little in common with those of other Scandinavian countries. Sibelius has drawn much inspiration from the *Kalevala*, the mythical Saga of the Finns. Often sombre and sometimes gloomy in atmosphere, his works are strong in the spirit of violence. But it is not the violence of the brute, but rather that of the unseen, unheard, unvoiced land of relentless fate. In this he has no rival. Not even the powerful Slavic writers compare with him in portraying tragic moments in tones.

Two of Sibelius' works *The Swan of Tuonela* and the *Lemminkainen's Homecoming* were given in Chicago under the baton of that guardian angel of musical pioneers, Theodore Thomas, as early as 1901. Since then Sibelius has made his appearance in America (1913-14) without whom came through the spherical fatalities of Mr. and Mrs. Carl Stockel to take part in the Littlefield County Choral Union Festival in the music shed at Norfolk, Connecticut.

Sibelius has become popular in America through his tone poems and symphonies as well as his deservedly popular piano-forte compositions, the best known of which is the *Romance*.

#### Christian Sinding

Sinding's long residence in Denmark has led many to record him as a Dane, but he is in reality a Norwegian as he was born January 11, 1866, at Kongsvinger. After his initial studies at home he went to Leipzig, where he became the pupil of Reinecke (1874-1877). Having a Royal Scholarship he was enabled to continue his studies at Dresden, Munich, and then at Berlin. All in all he is one of the most thoroughly drilled of the Scandinavian composers. For a time he lived in Christiania as a teacher and as an organist, but later removed to Copenhagen.

Sinding's piano-forte work is marked by high artistic conceptions of balance, style, and melodic beauty. The artistic atmosphere of his own home life may have in some measure accounted for this. One brother is a poet of renown and the other is one of the foremost sculptors of Scandinavia. Sinding is an admirable pianist but in later years has given practically all of his ambitions to composition. His recently produced opera was very favorably received and he has the distinction of having written one of the most widely performed pieces of the hour—*Fjordningsmästaren* and the delightful song *Sylvia's Song*. He has written violin concerto that has been very popular with performers and the instrument. There is also a piano-forte concerto which deserves to be better known. His symphony in D major has been played by numerous orchestras since its composition in 1890, and his chamber music and piano pieces are of such high character that he will unquestionably rank among the immortals of Scandinavia.



JOHAN GUSTAV SJÖGREN.



JEAN SIBELIUS.

## Interesting Phases of Scandinavian Music

Collected from Various Sources

#### Musical Accomplishment in Norway

[Finland has its Sibelius and Denmark its Gade. Sweden glories in the memories of Jenny Lind and Christen Nielsen. Norway belongs the honor of having produced a great number of fine musicians, among them many famous composers, Grieg, Svendsen, Sinding, Olssen, Kjerulf, to name a few. The author would like to add to the list of noted Norwegian lands of snow and ice an integral part of the world's musical repertoire, the following list of compositions by Norwegian composers and musicians. Norway is an abbreviation of data printed in the official account of Norway at the Paris Exhibition in 1900. The names of most of the musicians mentioned in this article are given in the *Encyclopedia of Scandinavian Musicians* published on page 707.—Editor of *The Etude*.]

"The development of the Norwegian art-principle has been slow. The first institution of any importance in this development was that of the publicly appointed *town musicians*, who probably from the beginning of the 17th century had the sole right to perform in the presence of the king and of the organists and singers in the churches. As a rule, of course, the town musicians were very indifferent performers; but several of them in the poorly developed condition of that time have exercised quite a beneficial influence, especially after it had been decided in 1780 that these posts should by preference be filled with members of the royal orchestra in Denmark, which was then united with Norway. A few organists, freed from the control of the church, have been quite successful. Norway has also very eminent musicians and of late years several of the best musicians of the country have shied lustre upon the humble position of organist. Among these may be mentioned L. M. Lindeman, who founded in Christiania "the only Academy of Music and Organ School in the country"; O. Winter-Hjelm, Johanna Haarla, M. A. Uthye, and Eriks Nissen—a lady more famous as a concert pianist than as an organist.

The first regular musical institutions in the country were private concerns. In 1809 the Musical Lyceum was founded in Christiania, and in 1811 the Royal Philharmonic Society was formed in 1814. One of its first leaders was the clever pianist and thorough theorist and composer, Carl Arnold (1794-1873), who, on the whole, has done much towards the advancement of Norwegian music. The society existed for 20 years, and was succeeded by the Musical Union (Musikforeningen), which is still in existence, and a concert company in Christiania (1900). The Musical Union, whose object is to perform concert music of all kinds, was founded in 1871 by the co-operation of the famous Norwegian musician, Edvard Grieg, who was afterwards joined by his friend, Johan Svendsen. These two talented men, with their strong, warm interest in the musical art of their country, obtained, during the time that they conducted, quite brilliant results in spite of the very insufficient material upon which they had to work. Since then the Musical Union has been conducted by Ole Olsen, Johan Seider and Per Ivor.

In the history of Swedish music the first place is assigned to the singing society of the students of Upsala University. The foundation of this society was laid during the years 1625 to 1630 under the leadership and direction of Jonas Columbus, Professor of Poetry and Music at the University of Upsala. The students of Upsala University, who were activated with energy and aspiration, gave birth to a great number of famous masters. Thomas Tallis, John Dowland, John Willys, John Bennett and many others sounds like the fanfare of trumpets in their music.

Christian IV engaged the foremost of these—John Dowland—for the Royal Chapel in Copenhagen. "The Danish King most assuredly must have been well pleased with Dowland, for he paid him well, giving him a salary of 500 Daler annually," says Dr. A. H. Tietze. "This was an unprecedented price for those times, placed the English artist on a financial footing with the Admiral of the Realm, who received the same salary." Quite a number of English artists were engaged following the great intermission, and Danish musicians were also sent to England to study under English masters.

In later years Denmark has repaid her early debt to musical England. Queen Alexandra, as all the world knows, was a Danish princess before she married the Prince of Wales—afterwards King Edward VII. She had a great influence on the music of England, and recognition was made of this fact when one of the leading English universities conferred on her the degree of Doctor of Music. King Edward was no doubt influenced by her when he founded the Royal College of Music in 1883.

musical composer and writer; Bernard H. Crusell, Johan E. Nordblom, Adolph Lindblad, and many others. Special mention must be made of the much beloved and spiritual-minded Prince Gustavus, a brother of King Oscar II, one of the most highly gifted musical composers among the sons of Sweden. Gunnar Wennerberg (1817-1901) ecclesiastical minister and provincial governor lately deceased, whose happy and joyful student songs, set to most appropriate melodies, have made him one of the most admired and popular of Swedish composers. Svendsen, the pianist and composer, is also a conductor of living concert exercises in Stockholm. Agnes Bach and Carl Gade (1843-1907) as a learned pianist she is gifted with a musical mind and a musical heart. In the present time (1910) is Martin Knutzen, who is also a conductor of choral and sacred concerts. Among singers may be mentioned Ingeborg Oslo-Olsen and Ellen Gulbransen. The name of Christian Sinding is one closely connected with the concert life of Norway. He is one of the true geniuses of the younger generation. With his many kindling ideas, his deep musical earnestness and his bold personal force of expression, Sinding has made for himself in a short time a place among the greatest masters of the concert stage.

Sweden having no regular opera (1900), and no permanently organized concert orchestra in constant practice, musical life has in a great measure, taken the form of occasional concerts. The most famous artist in this domain was the great violin king, Ole Bull (1810-80), whose life and labors are so world-renowned. Norway has also had renowned concert virtuosi in the pianists and composers, Thomas Thieleffsen (1823-74) and Edmund Empert (1842-88) and the flutist Olaf Svensen (1832-88). In the tournament of musical art, however, the artist who has given the greatest pleasure to the public is Jenny Lind, the "Swedish Nightingale." She is a singer of great power and beauty, and is well deserved his honored place on the roll of the Swedish Academy.

The most celebrated and world-renowned Sweden in the world of song is Jenny Lind Goldschmidt. Hardly

renowned was Christine Nilsson. "The great love

and admiration felt by the people of Europe and

America for song and music was enhanced by these

highly gifted Swedish singers, and the accomplishment of such results makes them worthy of a place in history."

The Royal Opera at Stockholm has always been of great social importance, though for many years it was largely under French and German influence. It was here, however, that Jenny Lind, among others, received her first training. She was admitted to the school connected with the theater as a little child of ten years old, and an arrangement was effected whereby the school advanced the necessary money for her education. "During the last twenty-five years," says Mrs. Edmond Wodehouse in Grove's Dictionary, "a change has come over Swedish music. The general tone of foreign operatic companies has appeared in Norway in the course of time. In addition to this, Norwegian artists have occasionally cultivated this branch of art themselves, and operatic performances have frequently been given in the Christiania Theater. In 1837, in 1857, with Norwegian and Swedish artists, a permanent company was formed which gave quite brilliant artistic results, but held such small proceeds that after the burning down of the theater in 1857 it had to be discontinued. The conductor of the theater at that time was Johan Hennim (1835-94). Under his successor, Per Winge (born 1858), opera has also been cultivated with great success.

#### Swedish Musical Developments

The Swedish historian, Neander N. Cronholm, in his *History of Sweden*, devotes a chapter to music in Sweden in which he says, "Sweden has always been a musical country, but the art has only recently been cultivated." The author of this article, however, has heard of the young school of song-writers, Vilhelm Stenhammar, born 1871, stands pre-eminent." \* \* \* In W. Petersen-Berger's Swedish songs the tender, melancholy national tone is reflected. Hugo Alfvén, Tor Aulin and E. Åkerblad belong also with others to this group." Sweden has not yet produced a composer of the international fame of Grieg, Gade or Sibelius, but there are many young composers who promise of enriching the world with some of the bountiful wealth stored up in the golden treasury of Swedish folk-music.

#### Early Musical Influences in Denmark

DURING the Elizabethan period, when England was in the zenith of its musical glory, many English musicians visited the court of Denmark. Professor Dr. Angel Hammerich, of the Copenhagen University, in a paper read before the International Musical Society in London in 1911, reminds us that at this period English musicians, among whom were John Dowland, John Bennet and many others, sounds like the fanfare of trumpets in their music.

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## Three ETUDE Prize Winners

## OTTO MERZ



OTTO MERZ

The brilliant composition, *The Surf* (La Resaca) with which Mr. Merz has secured the Third Prize in Class 1 (Concert Pieces for Piano Solo) of THE ETUDE Prize Contest is a very excellent selection which solidifies writing existing side by side with melodic pieces. Otto Merz was born November 30, 1877, of German parents in what was then Allegheny City, but is now the North Side of Pittsburgh, Pa. At the age of seven he commenced the study of the violin and harmony under E. R. Kappeler of Pittsburgh. To this was added piano study when he was twelve years old. Until his twenty-second year Mr. Merz devoted himself to teaching, but gradually has turned his attention more toward orchestral playing, composition, arranging and editing.

In this field he has been very successful arranging songs and other pieces for orchestra and military band. He has scored two complete musical comedies, and has frequently had commissions for work of this kind from John Philip Sousa. As a composer Otto Merz is already known to ETUDE readers, having been winner of a second prize in a previous contest with his *Polacca Brillante*.

## LAURA REMICK COPP



LAURA REMICK COPP

Wings known to ETUDE readers for her charming and instructive articles, Miss Copp has not previously appeared before us as a composer. As winner of the third prize in Class 4 (Easy Teaching Pieces) with her delightful *Gaily Tripping* she makes a strong impression in the music section of THE ETUDE. She was born in Illinois but comes of an old Eastern family. Music study began early in life, Miss Copp's mother being an excellent pianist. Later came study in Chicago under Eugene Eager. Other teachers in America have been George W. Proctor in Boston, and Mrs. Fannie Bloomfield-Zeisler. A few years ago, Miss Copp went to Vienna and became a pupil of Theodor Leschetizky.

Miss Copp studied theory of music and composition at the New England Conservatory of Music, and under Adolf Weidler of Chicago. She also studied singing under Mme. Anna Limiè. Her general education was not neglected and after a year's study at Berry Hall Seminary, Lake Forest, Ill., she went to Smith College. *Gaily Tripping* is one of a little set of teaching pieces suitable for their purpose that it is not surprising to learn that Miss Copp has been very successful in her work as a teacher.

## GEORGE DUDLEY MARTIN



GEORGE DUDLEY MARTIN

Born at Scranton, Pa., in 1881, Mr. George Dudley Martin has remained true to his native city, leaving it only to go to Philadelphia for a while to study piano with Conrad von Sternberg and composition with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. Previous to this he had studied piano with Silas Rosser of Scranton and with Alfred Wooller.

Mr. Martin has a decided talent for writing pieces of the salon type—pieces that are attractive and melodic and at the same time devoid of the banalities of so-called "popular music." It is quite in keeping with poetic justice, therefore, that he should have won a prize—the second—in the 3rd Class (Pieces in Dance Form) of THE ETUDE Prize Contest. *Victions of the Dance* is a waltz which will appeal to many with its gracefulness and spirit. Mr. Martin has written a number of pieces of this kind among which may be noted the *Two Frolics*, *Little Lovers*, *Sweet Souvenir* and *Pièces Rhapsodie*, and the airs de ballet, *La Ballerina*, *Coquette*, *Wood Nymphs*; also *To a Portrait*, *Felicitation's March*, and the song *One Day I Gathered Roses*.

## Educational Notes on ETUDE Music

By Preston Ware Orem

## RUSTLE OF SPRING—C. SINDING.

The Vienese waltzes have always been famous for a certain piquant character and movement peculiar to themselves. They are like no other waltzes and they serve in a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Albright's waltz is a very clever example of this type of composition. It must not be played in strict time and it should be taken throughout with a great deal of freedom. Grade 3½.

WHY?—E. KROHN.

*Why?* is a very graceful and interesting drawing room piece. Its title should suggest the pleading character of its interpretation. It is a good example of the singing style as applied to piano forte playing. Grade 3½.

## CRESCENDO!—P. LASSON

This fine composition is the work of another modern Scandinavian writer. It is exactly what is implied by its title a *crescendo*. The eloquent theme is worked up gradually to a tremendous climax. This must be carefully managed by the player and will take considerable practice. Grade 5.

## CUPID'S DART—L. DANNENBERG.

*Cupid's Dart* is a striking bit of ballet music by a contemporary American writer. This composition fills a two-fold function. It makes an effective piano solo for recital or drawing room purposes and it is also a splendid number for fancy dancing. We have heard it used for this latter purpose with telling effect. As a piano solo it will afford excellent practice in double notes, in the staccato touch, and in the broad singing style. It will prove useful as a study in interpretation. Grade 5.

## VALSE BRUNE—G. N. BENSON.

This is a taking recital number in the "running" style. Waltzes of this type, based on the continuous figure of eighth notes, must be played very steadily and at a rapid pace in order to attain the best effect. A light and scintillating touch is required. Grade 4.

## IN VIENNESE STYLE—H. ALBRIGHT.

The Vienese waltzes have always been famous for a certain piquant character and movement peculiar to themselves. They are like no other waltzes and they serve in a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Albright's waltz is a very clever example of this type of composition. It must not be played in strict time and it should be taken throughout with a great deal of freedom. Grade 3½.

## SHEPHERD GIRL'S SUNDAY (VIOLIN AND PIANO)—OLE BULL.

This melody, supposedly from an old folk song, used to be a favorite of the violinist Ole Bull, by whom it was arranged. It has appeared in various arrangements, both as a song, as a piano solo, etc., but in all the arrangements the general harmonic scheme is similar. Diatonic melodies of this type lend themselves to a certain richness of harmonic treatment of which all the Scandinavian composers, Grieg in particular, seem to have availed themselves.

## MARCH IN E—(PIPE ORGAN) R. BARRETT.

A very pretty, easy teaching piece with two contrasting themes. The first theme should be played lazily as though drifting along. The second theme should be taken at a brisker pace, suggesting the troubled visions of the dreamer. Grade 2½.

## INDIAN REVEL—P. BROUNOFF.

Mr. Brounoff excels in characteristic pieces of various styles. He is particularly fond of Oriental and Indian styles. *Indian Revel* is an effective example. Grade 3.

## TRUMPETER OF THE GUARD—G. HORVATH.

A bright little military march based on familiar trumpet themes, well worked out musically. Mr. Horvath has been very successful with his various teaching pieces and invariably has something new to say. Grade 3½.

## THE VARIOUS NUMBERS.

Singers will enjoy Mr. Harry Rose Shelley's effective love song *"My Heart's Desire*. Mr. Shelley is a most welcome contributor to our music pages.

Mr. L. W. Keil's *"Two Little Brown Eyes* is an attractive and characteristic song which will prove suitable for *encore* purposes.

## GAILY TRIPPING

LAURA REMICK COPP

Prize Composition  
Etude Contest

Allegretto M.M. =126

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WHY?  
SONG WITHOUT WORDS

ERNST KROHN

Andante e affetuoso M.M. =72

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## THE ETUDE

## DRIFTING AND DREAMING

Andante

M. M.

♩ = 88

CARL WILHELM KERN

## THE ETUDE

## IN VIENNESE STYLE

HANS ALIBOUT

Poco tranquillo M. M. ♩ = 126

WIENERISCH



## THE ETUDE

atempo

poco rall.

cresc.

f

rit.

Presto

Allegro  
M. M. = 104

## THE ETUDE

## INDIAN REVEL

PLATON BROUNOFF

Marziale M. M. = 108

p

f

ritard.

p

f

ff

p

f

pp

ff

rit.

## THE ETUDE

Prize Composition  
Etude Contest

## VISIONS OF THE DANCE

VALSE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M. M. = 144

Risoluto e marc.

mp scherz. dim. con anima p f marc.

mp scherz. dim. delicat. p

Tempo I.

Tempo II.

CODA

## THE ETUDE

last time to Coda

p rit. pp a tempo pp rall. a tempo

dim. e accel. pp mf Fine

mp cresc. f dim. r.h. cresc.

mp f rit. mf a tempo p dim. p D.S.

## THE ETUDE

## ASE'S DEATH

ASES TOD

Secondo

EDWARD GRIEG, Op. 46, No. 2

Andante doloroso M. M.  $\text{♩} = 48$ 

## ANITRA'S DANCE

Tempo di Mazurka M. M.  $\text{♩} = 160$ 

EDWARD GRIEG, Op. 46, No. 3

## THE ETUDE

## ASE'S DEATH

ASES TOD

Primo

EDWARD GRIEG, Op. 46, No. 2

Andante doloroso M. M.  $\text{♩} = 48$ 

## ANITRA'S DANCE

Tempo di Mazurka M. M.  $\text{♩} = 160$ 

EDWARD GRIEG, Op. 46, No. 3

a) Play all the trills in the manner: 1 3 2 3 2

## THE ETUDE

Secondo

*p* *pp* *fp* *fp*

*pp*

*C*

*D*

*Cross hands with the Primo*

*cresc.*

*mf*

*dim.*

*poco rall.*

*p*

*E*

*pp* *f* *pp*

## THE ETUDE

## THE ETUDE

## RUSTLE OF SPRING.

## FRÜHLINGSRAUSCHEN.

Edited and fingered by Maurits Leefson.

Agitato. M.M. = 104.

Christian Sinding, Op. 32, No. 3.

*leggiero*

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## THE ETUDE

## THE ETUDE

Sheet music for The Etude, page 734. The music is in 2/4 time, 3 flats, and consists of six staves. Fingerings are indicated above the notes, and dynamics such as *ff* and *sempr ff* are used. The notation includes various note heads and stems, with some staves starting on a different note than others.

## THE ETUDE

Sheet music for The Etude, page 735. The music continues from page 734, featuring six staves of musical notation. The notation includes fingerings, dynamics like *dim.*, and a section labeled "Coda". The music concludes with a final section labeled "Ped. sin Fine.".

\* From here go to the beginning and play to \*\*; then to CODA.

## THE ETUDE

## CRESCENDO!

PER LASSEN

Sempre crescendo M.M. ♩ = 69

*p legato* *con Ped.*

*quieto e molto accel.* *rall.* *molto rit.* *stentando accel.* *rall.*

*molto rit. a tempo* *molto cresc.* *rall.* *molto rit.* *Andante sost.* *accel.*

*molto rit. a tempo* *leggiero e* *last time to Coda*

*egualmente* *l.h.* *l.h.* *cresc.* *strepitoso* *scintillante* *l.h. piangendo*

*legg.* *a tempo l.h.* *equal, smooth, light, airy, no retard at all.* *l.h.*

*molto rit. e pesante* *puna corda* *morendo*

*molto rit. e pesante* *ppp*

## THE ETUDE

## CUPID'S DART

NOVELLETTE

LOUIS DANNENBERG

Allegretto (tempo rubato) M.M. ♩ = 96

*sost.*

*Allegretto*

*rall.* *a tempo* *rall.* *molto rit.* *Andante sost.* *accel.*

*rall.* *a tempo* *rall.* *molto rit.* *Andante sost.* *accel.*

*rall.* *a tempo* *leggiero e* *last time to Coda*

*legg.* *a tempo l.h.* *equal, smooth, light, airy, no retard at all.* *l.h.*

## THE ETUDE

Allegro con brio M. M. d=84 VALSE BRUNE

G. N. BENSON

## THE ETUDE

NORWEGIAN HUNTERS' MARCH  
ON MOTIVES FROM OLD MARCH MELODIESTempo di Marcia M.M.  $\text{♩} = 112$ 

Arr. by W. P. MERO

Tempo di Marcia M.M.  $\text{♩} = 112$

Arr. by W. P. MERO

## THE ETUDE

Tempo di Marcia M.M.  $\text{♩} = 120$

Grandioso

## TRUMPETERS OF THE GUARD

## MARCH

GEZA HORVATH

Tempo di Marcia M.M.  $\text{♩} = 120$

TRIO

D.C. Fine\*

D.C.

\* From here go to the beginning and play to Fine; then, play Trio.  
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## THE ETUDE

*a tempo*

borne to me. Un - der the hang - ing branch - es The purl - ing brook runs blithe and gay, Each gurg - ling mur - mur Earth would in - deed be creeps o'er all. Sweet to its mate the song bird Doth sing its lay so full and free.

*a tempo*

*mf*

thrill me; The brook hath caught my song to - day. Thou art my heart's de - sire; With thee I long to be; Heav - en, If on ly thou wert here with me.

*a tempo*

*ritard.*

*p* *Slower*

*pp*

Each mo - ment pass'd with - out thee Seems an e - ter - ni - ty. O strange, sweet pas - sion! Love's burn - ing

*cresc.* *e* *accel.*

*f* *a tempo*

How I long to be with thee; Thou on - ly art my heart's de - sire.

*dim. e rit.* *a tempo*

*dim. e rit.*

with thee, Thou on - ly art my heart's de - sire.

*Vivace*

*Vivace*

*ritard.*

*ritard.*

## THE ETUDE

Richard Mansfield and Hans von Bülow

When Hans von Bülow, the celebrated German pianist, first came to Boston, he stayed at a house in Beacon street. It is pointedly beneath that occupied by Richard Mansfield. At that time Mansfield was not even connected with the stage. His mother, the distinguished singer, Mme. Rudersdorff, also lived in Boston, but Richard Mansfield had chambers of his own in Beacon street, where he lived the life of a fashionable young gentleman—when funds permitted. One of his sources of livelihood was his work as music critic on an obscure Boston newspaper now defunct. He did not care very much for this work, for although at his mother's insistence he was in contact with some of the world's greatest musicians, and although he was himself gifted musically, he did not feel that he was destined for a musical career.

Von Bülow's first Boston concert was announced for Monday, October 18, 1875, and Mansfield was not a little disturbed to find that he was expected to "criticise" the master's playing. With a humility rarely seen in a man of his age, he realized that he was not in a position to comment upon a von Bülow playing Beethoven. Learning, however, that the virtuoso was in the same house with him, he determined upon an unusual course. With this in view, he paid a visit to von Bülow.

"Her von Bülow," said Mansfield, "I am music critic of the Boston newspaper I find I am expected to attend your concert to-morrow night and to write a criticism on your performance. To me it seems absurd that I should be expected to sit in judgment on a master-pianist like yourself performing a work of such a composer as Beethoven. I am obliged to write something, however, and I would like to do it in a way that would do justice to you and to myself. Won't you be good enough to tell me something about the concerto and your views as to its interpretation?"

Von Bülow recognized that this was a new sort of critic. He was not a little interested. He immediately seated himself at the keyboard and explained the first part of each passage, always answering the set questions of the young interviewer. As time went on, Mansfield himself became more and more absorbed. The conversation soon drifted to other works of Beethoven and from that to a discussion on music generally. Presently von Bülow turned and faced his interlocutor; eying him shrewdly. "Young man," he said, "you know more about music than you led me to think."

"No more than I have picked up at home," answered the future actor.

"You have picked up a great deal," observed von Bülow. "Yours must be a very musical home."

"My mother is Madame Rudersdorff," admitted Mansfield.

"Madame Rudersdorff," exclaimed the pianist. "Madame Rudersdorff your mother! I had no idea she was in Boston."

"Take me to her instantly!" He rapidly put on his overcoat, seized his hat and cane and led the way down stairs.

Boston, as everybody knows, is a city of winding streets. There was a short cut available to Mme. Rudersdorff's from the top of Beacon street to the corner of Boylston and Tremont, and then straight across the north end of the Common. Mansfield, however, led his companion a long circuitous route which took them past the State House, past the front windows of some of Boston's most aristocratic inhabitants, and from thence through the fashionable shopping district which at that hour was crowded with people. How much longer the journey would have continued is not known, for suddenly von Bülow grew suspicious.

"Young man," he thundered, "you are showing me off. Take me to your mother instantly!"

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## Typography of Programs

By Edwin H. Pierce

THREE lies on my desk a recital program, in which six of the ten pages are given over to carelessness. Knowing that the player is a musician of solid attainments and quite wide reputation, I feel that he is perhaps merely the victim of misplaced confidence in an ignorant printer, but were he an entire stranger to me, the impression upon me would be a very bad one.

One should learn to prepare copy for a printed program most carefully.

Among the more common blunders to be observed in many programs are the following:

1. The misspelling of a composer's name, as "Rubenstein" for Rubinstein.

2. The misspelling of musical terms, or of names of instruments, as "violincello" for violoncello, under the false supposition that the word is derived from "violin."

3. The use of an obsolete or discredited form of a word, as "clarionet" for clarinet.

4. Arbitrary change of order in the course of a program, one line reading, for instance:

BRAHZENOV and the next  
Sonata Opus 13

Two SONGS BY SCHUBERT  
Miss Smith-Jones, soprano.

5. The use of unsuitable type, or of too many different fonts of type in the same program. General blurring or muddiness of effect, arising from unsatisfactory

6. Careless use of punctuation. In the program to which I have alluded there occurs a line like this:

"Prelude and Fugue, in G. min. J. S. Bach." The comma after "Fugue" and the period after "G" are both incorrect, and even the word "minor" would look better if not abbreviated.

The tendency to-day, among those who know, is to use fewer punctuation marks than formerly. For example:

PRELUD AND FUGUE IN G MINOR Bach

is now considered slightly better form than

PRELUD AND FUGUE IN G MINOR. Bach

There is a growing sentiment against the much abused custom of soliciting business advertisements and printing them on a concert program. It savors too strongly of a crude commercialism.

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## THE ETUDE

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(Continued from Page 707)

XIII  
MUSIC.The Death of Asse from the First Peer  
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624 Arch Street.Arranging and Correction of MSS.  
A SPECIALTYA. W. BORST, Presser Bldg., Phila., Pa.  
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our advertisers.XIV  
MUSIC.

to be deceived again. Her chief concern is to get his jewels, his opals and his purse of gold. She begs him coyly,

"Give me that ring upon your finger."

Peer hands it to her, saying

"Take it all, Sweet Asse, the whole of the worthless trash!"

Anitra dances for Peer and he is delighted with joy.

XV  
MUSIC.

Peer Gynt Abroad

After his mother's death, Peer Gynt, tired to death for adventure, rushes off to the coast of Morocco. There we see him a handsome, middle-aged gentleman, dressed in the fashion of the day and bearing gold-rimmed eye-glasses at the end of a long chain. He is entertaining a cosmopolitan party of adventurers at a dinner which is spread on mounds of sand and his purse, Anitra mounts an Arab charger and dashes away over the desert. Peer curses his fate and all women.

XVI  
MUSIC.Artist's Dance from the First Peer  
Gynt Suite, Opus 46, No. 3

This is effective as a solo for piano, as a piano duet and as a violin solo with piano accompaniment.

XVII  
MUSIC.Artist's Dance from the First Peer  
Gynt Suite, Opus 46, No. 3

This is effective as a solo for piano, as a piano duet and as a violin solo with piano accompaniment.

XVIII  
MUSIC.

Peer Gynt in the Tempest

Once in the possession of Peer's jewels and his purse, Anitra mounts an Arab charger and dashes away over the desert. Peer curses his fate and all women.

"The husky; she was on the very verge of  
Turning my head clean topsy-turvy.  
Ah, women, you are a worthless crew."XIX  
MUSIC.

Peer Gynt's Return Home

Second Peer Gynt Suite Opus 55, No. 3

EDWARD GRIECE

This number is effective as a piano duet but it may be omitted if desired.

XX  
MUSIC.

Peer Gynt's Return Home

Second Peer Gynt Suite Opus 55, No. 4

EDWARD GRIECE

This should be played as a violin solo but

XXI  
MUSIC.

Solvieg's Song

Second Peer Gynt Suite Opus 55, No. 4

EDWARD GRIECE

This should be played as a violin solo but

it may be omitted if desired.

XXII  
MUSIC.

Peer Gynt in the Open Sea

In a lifeboat near the shore Peer finds himself in company with the ship's cook.

The waves strike the boat and she turns bottom up. On one side Peer arises and grasps Jocund's keel. On the other side the cook turns bottom up through the waves.

The men fight for the possession of the craft, both knowing that it will not keep up to the water. The cook screams:

"O, kind sir, spare me,

Think of my little ones at home!"

Peer chuckles and answers:

"I need my life far more than you,

For I am alone and childless still!"

Peer Gynt at the Aran Camp

His faithless friends gone, Peer now wanders to an Aran camp, where we next find him in the tent of the Aran chief of a camp he has surrounded. He sees two girls, among whom is Anitra. They hail him as "The Unering One." Peer, of course, falls in love with Anitra, only

to discover that the ghostly passen-

ger who had haunted him on the ship is striving to lay hold of the little boat now. The passenger struggles wildly to grasp the upturned keel, but misses it, and Peer's hapless life is saved.

XXII  
MUSIC.

Peer Gynt's Salvation

Returning to his home village, unknown and forgotten, save as a legend, Peer finds the people of the town and some of his old belongings. Still bound by his evil spirits, that constantly taunt him with his weaknesses and his error, Peer lugs to meet Solvieg once more. When he sees her in her humble home he exclaims remorsefully,

XXIII  
MUSIC.

The lower, ah—there, was my empire!

Solvieg stands at the door dressed for church. Peer notes the Psalm Book in her hand, and flings himself at her feet, saying,

XXIV  
MUSIC.

"Hast thou done for a sinner?

Then speak it forth."

Solvieg, the faithful, cries out gently, "It is here, Oh, God, be praised!"

XXV  
MUSIC.

"Cry out all my sins and trespasses!" urges Peer.

"In thought hast thou sinned," weeps the trembling Solvieg.

The long Northern night begins to break into day. Shafts of sunlight descend high over the dark mists of the fjord. Solvieg murmurs to the tired Peer,

XXVI  
MUSIC.

"Thou hast been in my faith, in my love,

In my love, all the time."

XXVII  
MUSIC.

"In thy love? Oh, there, hide me, hide me, mister," whispers Peer, burying his face in the sun.

XXVIII  
MUSIC.

"Then," shrieks Peer, "who went down that companion-way just now?"

"No, on but the ship's dog," sneers the cabin maid.

XXIX  
MUSIC.

Amid the deafening roar and turmoil of the storm the ship founders in the sea.

XXX  
MUSIC.

Peer Gynt in the Open Sea

In a lifeboat near the shore Peer finds himself in company with the ship's cook. The waves strike the boat and she turns bottom up. On one side Peer arises and grasps Jocund's keel. On the other side the cook turns bottom up through the waves.

The men fight for the possession of the craft, both knowing that it will not keep up to the water. The cook screams:

"O, kind sir, spare me,

Think of my little ones at home!"

Peer chuckles and answers:

"I need my life far more than you,

For I am alone and childless still!"

XXXI  
MUSIC.

Peer Gynt at the Aran Camp

His faithless friends gone, Peer now wanders to an Aran camp, where we next find him in the tent of the Aran chief of a camp he has surrounded. He sees two girls, among whom is Anitra. They hail him as "The Unering One." Peer, of course, falls in love with Anitra, only

to discover that the ghostly passen-

XXXII  
MUSIC.

"Let go," begs the cook, "you're

I need and I am young."

"Quickly," shouts Peer Gynt, "haste you and I drag both down."

The cook sinks saying the Lord's Prayer, and Peer climbs up on the boat only to discover that the ghostly passen-

ger who had haunted him on the ship is

still bound by his evil spirits.

"The ghost," Peer Gynt says, "is still bound by his evil spirits."

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**Department for Organists and Choirmasters**  
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How Can I Improve the  
Musical Part of the Service?

By Roland Diggle

There are few organists who have not, at one time or another, closed their organ with a feeling that the service has not gone as well as they would like. What the real trouble was it would be hard to say. You may have played your organ numbers in better style than others. The choir may have been exceptionally good. At the same time there has been that unsatisfactory feeling of something lacking. If you are in the "rut" deep enough you let it go at that and jog along until, with a start, you suddenly realize that your choir and reputation have gone, and you are unable to recapture them. These few words are addressed to those who feel that something is wrong and who want to do what they can to improve things.

In the first place an organist should seek the "mood" of the service. This can only be done by working in close touch with the organist and organists. This operation will bring about splendid results though, of course, it will sometimes mean compromise on both sides. But surely by working together better results can be achieved. Not only can anthems be selected to fit in with the service and the organists, but organ numbers can also be appropriate. Who, if he knew that the sermon was to be on the Peace of God, would play the *War March of the Priests* as a postlude? It is such things as this that make an otherwise well-rendered service. There is nothing like fine organ playing to give a service a special character.

Try and interest the congregation in the music you play, either by publishing the titles on the service list or by placing a list of the pieces to be played near the door, where it can be seen by all. You can improve the service just by having them sung well; especially see that the diction and phrasing is as perfect as you would want it in the anthem.

I have little to say about the anthem; it is usually well rendered, but as the rest of the service has suffered for it, it usually falls flat.

Here then are a few hints which, if taken, will lead to an improved service. I am well aware that the average choir member does not like practicing the hymn or the routine part of the service, but it is a very poor choir who only practices but does not attend practices when the music to be practiced meets with his approval. Personally, I would rather be without his services no matter how good a voice he had.

A little more time and concentration,

a slightly heightened sense of personal literary, once a week, will bring a little deeper reflection on the nature, purpose and scope of the noble art with which they are concerned, and our choirs will soon achieve a greatly enhanced efficiency and self-respect.

One of the fundamental principles of

Wagner's doctrine was, that Art has come

from the people and should return to them; that all highest art is necessarily "general, collective, responding to the artistic needs which all men have in common." It is clear that our choirs are not yet well within the threshold of this "collective, social Art." What is true, then, that they cannot be induced to make their way even further into that radiant, infinite and civilizing domain.

The Main Qualifications of the  
Successful Conductors

By Clifford Higgin

Great conductors they say are born, yet with all the inherent gifts of genius there is required the inevitable hard work to achieve greatness. Laziness and genius rarely go hand in hand, and from my personal experience and associations with many highly gifted musical celebrities they still work, work, and tell you that it must always be so.

In dealing with the subject of conducting, my starting point is not from the side of genius, but from the man with ordinary gifts, who is generally in charge of a good ordinary choir. My desire is to assist the individual who loves choral music, possesses the keen sense of poetic conception, and realizes that he has the requisite dynamic essentials to inspire and control others.

The Value of Competition

The finest training ground in the world is the competition arena. A conductor need not necessarily realize his musical deficiencies until he puts his interpretation to the test of competition with other members of the profession.

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always making. He may have the vision of a Wagner, but if he is incapable of rectifying the impure and tight utterances of his choristers, his dream will end to a great measure in smoke. He must find a panacea for all the ills of vocal speech, and oftentimes dispense gratis during the rehearsals his hard-earned and dearly purchased knowledge.

Give of Your Knowledge  
Many singers join the choir with the idea of being musically and vocally educated, and in some cases it is their only knowledge of the musical instrument, for they are untrained, untaught, and have had no private vocal lessons an utter impossibility. Never be afraid to give the choir full benefit of your extensive knowledge and wide experience. Choirs are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and will appreciate any advice that you feel disposed to give them. The more you can improve the unit, the greater is the efficiency of the whole. By cheerfully dispensing your advice, and showing personal interest individually as well as collectively, there springs up a natural respect and appreciation for you amongst the whole choir, who will sacrifice more than you think, and work with untiring zeal for the success of yourself and the society.

Some of the defects in congregational singing can be remedied by one or more of the following: First, by using sustained notes, eliminating the methodical *longa secunda*. Second, by playing in strict time without dragging or untoward *accelerando*. Third, by employing organ registration and resounding orchestral solo stops, so that the assembled people will be led instead of the organ and chants into singable keys. Many of our hymns are absolutely unsingable for that reason.

Rehearsals for congregational singing are to be commended. Organist, choir and congregation will profit by it. Better than all, however, is the judicious selection of hymns. Use hymns that the congregation can sing and omit those that have ornate passages and obligato parts.

The marvel is that, like the knowledge and neglect of the grecian geometry, conditions are not worse than they are. We know so much and practice so little. Probably congregational singing will survive in spite of natural and artificial obstacles.

The Oracle in the Organ Loft

Some Suggestions and Observations for  
Choirmasters

By Charles W. Landon

Team choir-singers to take breath by cutting short the notes they are singing so as to begin the next phrase with a prompt attack.

Make each choir-singer feel that if the anthem is to be its best he must "lead and not drag." Never must he "hang onto" some other singer as this tends to make him sing too slow down the whole choir in spite of the leader's efforts to keep up the movement.

When the choir-master has a certain effect in mind it is perfectly proper for him privately to ask the organist to use certain stops to bring out this effect.

Short anthems are easier and sooner learned than long ones. Usually they also please the congregation better.

A singer generally knows if he makes a mistake; let him correct himself. If he again makes the mistake do not call him down personally but make the criticism general.

It often happens that the minister selects a hymn that fits the subject of the service, but is not suitable for the congregation, or to a tune familiar to the congregation. This defeats his own purpose of encouraging the congregation to join in with the hymns. It is the choir-master's duty to point out that he will get a better effect when all sing a hymn than when only a few do, even though it is not possible to find a hymn suitable for all to sing that is intimately related to his sermon.

## THE ETUDE

The voice best fitted for the precentor part is the baritone, as his gamut includes the extreme notes of the ordinary hymns.

One of the troubles of congregational singing is the un rhythmic, non-phrasing phrases. For example, take the Doxology or "Old Hundred" as it is termed in some hymnals. This traditional choral, when sung by some congregations, is as highly attenuated as molasses taffy.

Another fault is the speed and exceeding high pitch of some of the choir.

This is particularly the case in the Episcopal Church.

As an illustration take hymn 40, "I Heard the Sound of Voices."

The effect of the congregation straining for the upper G's and *tempo allegro* is far from satisfactory.

Some of the defects in congregational singing can be remedied by one or more of the following: First, by using sustained notes, eliminating the methodical *longa secunda*. Second, by playing in strict time without dragging or untoward *accelerando*. Third, by employing organ registration and resounding orchestral solo stops, so that the assembled people will be led instead of the organ and chants into singable keys. Many of our hymns are absolutely unsingable for that reason.

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## Department for Children

Edited by Jo-Shipley Watson

## The Magnifying Glass

DELLA was troubled with a malady so large, so terrifying that it was about the size of a small young seal. Della had between the ages of fifteen and fifteen, and you know anything about the malady you will know that it is more violent just at this time. It had seized upon Della's youthfulness and fed upon it until she was miserable by daylight and by dark, for even the night could not cover up the shivers of Self-Consciousness that poor Della suffered.

To be sure, I will quote Della's own words: "Miss Keith?" she said, "I feel exactly as though I were sitting under a magnifying glass!" And in her mind's just where Della was sitting, but other people never saw the glass, though Della described it as very large and very thick; consequently they never knew Della suffered. They called her "a shy girl," "a timid creature" and forgot her the next minute.

I suppose, as well as Della, have been the facts of her life, as far as against your more talented friends. Della has sought out all of her shortcomings, all of her limitations and placed them in a row before her sharp brown eyes. This is what she says: "I can't do as well as Edith." "I'm not as gifted as Celia." "I won't play before Esther," and then Miss Keith shuddered and sighed, because she knows Della's real self and she loathes the magnifying glass of Self-Consciousness.

"If there is any cure," said Miss Keith to herself, "I must find it or Della will consume herself before my eyes!"

"Della, dear," said Miss Keith, coaxingly, "it's work together to smash your magnifying glass—shall we?"

"Oh, I'm so unhappy," said the wonderful Della, "I'm so unhappy. I tried to play last night over at Esther's, and I believe I made a million mistakes."

"I fear your magnifying glass must have worked overtime, Della," said Keith, laughing.

"We poor all hands and feet and limbs with self-consciousness and fear; say this to yourself—it is something Sydney Smith said: 'You are not of the least consequence; nobody is looking at you, nobody is thinking of you, and I believe I made a million mistakes!'"

"I fear your magnifying glass must have worked overtime, Della,"

"We poor all hands and feet and limbs with self-consciousness and fear; say this to yourself—it is something Sydney Smith said: 'You are not of the least consequence; nobody is looking at you, nobody is thinking of you, and I believe I made a million mistakes!'"

"But I'm not comfortable," sighed Della, "when I make so many mistakes."

"Perhaps they were not even listening to you, Della," and Miss Keith looked at the offended Della. "Anyways you are a normal girl of the average kind, you must work without making a fuss; you must work without attracting attention. Make yourself comfortable, for no one is watching you. I doubt if Esther herself heard your mistakes the other evening."

Della smiled a knowing smile.

"I do you to-morrow I will," snarled the Dear-Darling-Piano. "I'll bite your fingers off!"

"Oh, dear!" and Amy looks at her ten soiled fingers. "I guess I'll wash my hands," says Amy to herself.

"You won't," hisses the Broken-Backed-Book. "You don't need a hand wash, or a drink, or a new piece, or nothing like that. Miss Fleischen says she thinks the town's awfully stupid after New York, and she feels she is not appreciated here. Let's show her we appreciate her. Let's show her we appreciate her. We should, girls, because we stand for musical uplift." ("The word again!" Rachel whispers audibly.) "Rachel, our opportunity, girls, let's make her an honorary member!" (President sits down hot and breathless.)

## Our Progressive President

(The following address was delivered at the opening of "The Girl's All-Round-Year Club":)

"Now, girls, come to order please. (The Chairman takes the table and looks over the room bristling with hair ribbons.)

"Everything we know about or read about has had a little beginning. The tiny seed that grows the corn, the springs that make the rivers, the drops of rain that make the storms, the letters that make the books we read; you see what I mean, girls, all, everything in the world has a small start."

"We girls, some of us know a thing about notes when we started, and I guess the most of us don't know much about them now. (Looks at Rachel.) At least some of us couldn't read those nice ditties Mrs. Lower loaned us.

"Just think how we went to teacher without even a sheet of music in our hands and now see what we have become, girls, members of a music club, the only one of kind in our town. And I'm sure we are all working for some sort of a musical uplift!" (Edith) "Rachel, my word!"

"Then think of our club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying dues a-piece. Count how many nickels that makes altogether and you will have an idea of what I mean by little beginnings."

"Here I am," said the Broken-Backed-Book, "I've himself a friend; I've given my leaves to my back, and I've given my back to my friend; but what's left of me is at her service. I hold the best in piano literature; charming duets she could play with her mother, little dances and sonatas, the most beautiful little things from Beethoven and Schumann and some from Chopin, too, not worthy of them, that I know."

"Oh, I'm so unhappy," said the Dear-Darling-Piano. "She is, though! Amy is a good little girl, she'd been a bit misguided perhaps." "You take an easy position, she's spoiled," and the Broken-Backed Book rolled over his torn leaves.

"Take these leaves, I'll give them to the Dear-Darling-Piano. She is, though! Amy is a good little girl, she'd been a bit misguided perhaps." "You take an easy position, she's spoiled," and the Broken-Backed Book rolled over his torn leaves.

"Amy, girls, take the box of nickels, we are to spend it in selfish vanity?" (Make yourself clear from the back of the room). "Or are we to do a noble uplifting act?" (Shakes the box again) and purchase some book on music for our tour, girls."

"Now girls what is your wish? (Waits for a response.)

"Mary says use it for picture show money. (Points a finger at Mary) I've got such a base use of funds!"

"Amy, girls, take a picnic at the grove," (Shakes her head at Ethel). "Schlesinger's marionettes, we are to have a picnic, go in a body to the Aerodrome Girls! Girls! I'm ashamed of you! For the audience, profit, uplift or just for fun? Say, which of these four things did we decide to found our club upon? Wasn't it for profit and uplift? Come girls, let's buy a good cigar and thirty-five cent book of sheet music, then let's solicit the big grown-up women, don't you for more books for that shelf, and I'll be the Mayor myself if we girls can't have a musical magazine in the reading room. I counted five magazines on dress and none on music."

"I do you to-morrow I will," snarled the Dear-Darling-Piano. "I'll bite your fingers off!"

"Amy, girls, let's see if we can't get Fleischen, the girl who has just come back from New York, you know, to find in your own town; perhaps it is there at your very door step. Aunt Molly may just pinning to read four words with you; she won't ask to be caused she doesn't want to interfere with your teacher. Go up and ask her—be a doing boy or girl."

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"We girls, some of us know a thing about notes when we started, and I guess the most of us don't know much about them now. (Looks at Rachel.) At least some of us couldn't read those nice ditties Mrs. Lower loaned us.

"Just think how we went to teacher without even a sheet of music in our hands and now see what we have become, girls, members of a music club, the only one of kind in our town. And I'm sure we are all working for some sort of a musical uplift!" (Edith) "Rachel, my word!"

"Then think of our club, girls, with only three members at the start, and now we have twelve active members and fifteen associate members, all of us paying dues a-piece. Count how many nickels that makes altogether and you will have an idea of what I mean by little beginnings."

"Here I am," said the Broken-Backed-Book, "I've himself a friend; I've given my leaves to my back, and I've given my back to my friend; but what's left of me is at her service. I hold the best in piano literature; charming duets she could play with her mother, little dances and sonatas, the most beautiful little things from Beethoven and Schumann and some from Chopin, too, not worthy of them, that I know."











## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

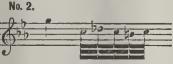
## A Turn

"1. I have trouble with the following passage in Chopin's 'Nocturne, Op. 9,' and wish you would explain the meaning of the sign?"



"2. What are a few good pieces for a pupil in the sixth grade to use in music teaching a good progression?"—G. E.

Your trouble is simply insufficient understanding of the musical language. The sign for a turn. When this sign is placed over a note, the succession of notes is as follows, beginning with the note itself; over which the turn is written, the note above, the original note again, the note below, concluding with the note itself. The flat over the turn indicates that the over-note is flattened, in this case D flat. The natural below the turn indicates that the under-note is natural, in this case B natural. The turn, therefore, may be written out as follows:



2. When you mention the sixth grade, I assume that you refer to the grading as established by the *Standard Graded Course*, which is so popular with many of the Round Table readers. The following list will cover both classical and popular selections: Beethoven, *Sonata, Op. 14, No. 2*; Chopin, *Prelude in D flat*, *Prelude in E flat*, *Prize Song from the Mendelssohn's Capriccio, Op. 14*; Weber, *Invitation to the Dance*; Wagner-Benedict, *Prize Song from the Meistersingers*; Hollaender, *March in D flat*; Koege, *Valse de Ballet, Op. 72*; also March of the Indian Phantoms, Op. 80; Wm. Mason, *Dance Rustique*; Raff, *Valze Impromptu*.

3. Did you ever read Barrie's *Standard Tommy*? If so, you will remember the effective use made of Tom's plan that "you can't teach a dog" and how the serious problem of life is made more emphatic by amusing means. Music teaching is a good profession if your heart is right where Tommy's was. If not it is a very bad one. I readily agree with you, also, if you say that this question applies equally to any profession. It is true in this connection, that there are many misplaced people in this world, just because, for some reason or other, they are doing that for which they have no aptitude or for which they are not fitted. Music has its due quota of them. The music teaching profession has a great many whom it could do very well without, for serious mischief results from their attempting to do that for which they never have been prepared. Think of the voices ruined by vocal quacks. This is a species of murder, for to take away the possibility of a career for which one has been specially endowed by nature, is next to taking one's life.

If you mean by your question, is music teaching a lucrative means of earning one's livelihood, I can only answer again, that this will depend entirely on your own special aptitude for the profession, and our own ability to commercialize it. Special talent or genius often is practically unrecognized, because its possessor does not know how to bring it properly into public notice. The recognition of some of these talents has been made possible by the shrewdness of their business managers. There are many excellent music teachers who would be much better off if they could secure business managers. The upshot of your question is simply

that music teaching is one of the very best of professions, and as to whether it is good in any individual case or not depends on that person.

## Lameness

"I want to ask you about a lameness in the second finger of my right hand, sometimes in my wrist, which has troubled me for a year. I am practicing five or six hours, but have reduced it to a minimum. I have seen a number of physicians, but give me no help. I am practicing concertos, and am not able to practice things or stop practicing altogether."—B. E.

If two doctors cannot diagnose your difficulty when they are on the spot, it will be difficult for me to determine the cause at this distance. Your letter sounds, however, as if you had been practicing too much for too long a time. The difficulty of your selection should make a marked difference, provided of course, that you have the requisite technique to practice them with correct hand conditions. If I were having your trouble, I should stop practicing for from one to two months, frequently massaging the hands with a lotion of cold cream and wintergreen oil. A complete rest ought to help amazingly, and you will find at the end of that time that you have lost none of your technique. Any doctor can make the lotion for you. When you begin your practice again, take it with a most moderate strain. Your muscles will have to be let back into the harness gradually and carefully or you will bring on your trouble again. Four hours is enough time for you to spend in practice if you use your intelligence. Much practice time is wasted by work that is automatic and perfunctory. Two hours with intelligent attention is better than six hours of practice because certain things are in the schedule. It will be difficult to say what proportion of the practice of thousands upon thousands of students is an absolute waste of time and energy. Look to yourself and see where you stand in this matter. Give the foregoing a good trial and see how it comes out. The Round Table will be glad to know of the ultimate result of your experiment.

## Chopin's Studies and Preludes

"WHY was kindly tell me the order of difficulty of the Chopin Etudes? Also, if the Preludes are considered his best works?"—C. H.

The frequency with which I am asked this question calls my attention to a very interesting fact, nothing less than the fact that music and composition are of the inmost importance, especially when it comes to the circulation of *The Etude*. Exactly when and how the inquirers say they have only been reading the Round Table a short time. This being true, it is impossible to refer them to back files of the magazine. Out of this grows the answer to why many questions seem to be answered many times, although no one has ever mentioned this fact to me. There are thousands reading this magazine that did not have it one time. It is the title only that is fulfilling its function when it gives these new readers a little help. All things considered, however, it is remarkable what a variety of topics are covered in the questions received and answered during the year.

The Preludes range from Chopin's easiest to his most difficult compositions. Among them is one that is as easy as it is well for you to make use of with pupils. There should be a partially developed taste and power of interpretation before attempting compositions that require too much of the artistic sense. There are also a few simple things among the Mazurkas.

In using the Chopin Etudes, all teachers beginning a career should learn the lesson already learned by older teachers, that they are a life work. No pupil can learn them the first time over. Many teachers have them learned at a very moderate tempo to begin with, and reviewed at greater speed. Even then it is likely to be a matter of years before they can be properly played. The great virtuosi keep at them all their lives. Teachers

have their own ideas as to the order in which they should be taken up, often times being contingent upon the individual needs and temperament of a given student. The following, however, is a good order of sequence. The Arabic numerals refer to the first book, Opus 10, and the Roman numerals to the second, Op. 25, 2, 6, 9, IX, II, VII, III, I, IV, V, 3, 7, II, V, 4, VI, VIII, XII, 8, 12, I, X, XI.

## Stuttering

"In playing intricate passages I cannot get started unless I strike the first note two or three times. I have tried to play the first note of Chopin's Scherzo in C sharp Minor, I cannot play the arabesques until I have struck the first note two or three times. How can I overcome this fault?"—D. E.

The habit of stuttering, if humored, grows rapidly. One thing every pupil and every teacher should strive for; never allow a note to be struck a second time. Pupils should be taught from the first, that if a note is struck twice, it must be struck again, and again. Some pupils stumble continually, striking at wrong notes repeatedly. Nothing is accomplished to the good by this, however. A note is only correct in its time relationship with what precedes it. The only thing for the pupil do is to stop, go back a given distance, and play the passage over again, slower if necessary, in order to get the notes right. Stopping and starting at key two or three times establishes a habit which is difficult to break. If a pupil does this, the pupil plays the passage. In other words, he practices a mistake, and makes that mistake more perfectly every time it comes upon it. Every time a pupil has an inclination to strike a note the second time he should forcibly restrain himself until he has conquered the fault. The teacher will in many cases have to take the matter in hand vigorously to begin with, but in most cases succeed in breaking up the habit. If you have acquired this habit, then practice the passage over again, in which you will be able to see what the pupil does. If the pupil practices the passage, he practices a mistake, and makes that mistake more perfectly every time it comes up. You must work from farther back. Take an passage that troubles you, practice it very moderately, counting aloud, and all muscles thoroughly relaxed. The first tendency to repeat a note must be resisted vigorously. Stop at once. If a given measure is extra troublesome, first count a measure aloud without playing, and after the movement is thus established in your mind, then play it through. If you can do this, you begin to feel that you are gradually coming of yourself, and can master a situation when you break the habit. If you can do this, then practice the passage again, best, with a tendency to the trouble that you mention. Play slowly, counting aloud, swinging your arms with a comfortable feeling towards the high notes, starting with a very slight retard on the first note, not even minding a slight loss of time in the upward sweep until you have thoroughly recovered yourself.

## The Talent for Teaching

By Leslie B. Dana

A trained talent for teaching—which obviously the teacher needs in addition to his musicianship—may be somewhat difficult to analyze, but a few points may be passed upon. An interesting part of the examination for a teacher's certificate is the actual giving of a lesson, by the candidate, to a pupil of unknown quality, furnished by the Board, is examined by the candidate, and whether the teacher, intermediate, or an advanced student, is given an actual lesson, which acts as a practical demonstration of the candidate's teaching ability. This is actually a feature in the work of the Society of French Musicians, of Paris, an association begun and carried to successful issue by M. Mengot, Editor and Proprietor of *Le Monde Musical*.

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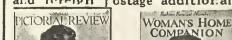
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